

INEFFECT



New York Hardcore Zine #8

SHELTER

Crown Of Thornz
The Six & Violence
District 9
Powerhouse
Rockin' Rex Records

IN EFFECT

IN EFFECT ZINE. Bringing you the best in tuff guy, goon core since 1988!!! Thats how some people view my zine and your scene and its kind of funny. It is called hardcore and if kids started running around the pit like ballerinas it just wouldn't be the same. Fights at shows in NY are at an all time low so props to all the kids out there who can behave themselves on a week in, week out basis. Every other person at any show is on your side and if you got some hostilities to take out go beat down a cab driver, hot-dog vendor, pizza shop owner, or some rip off show promoter. For all the politically correct morons out there that was a joke so fuck off. Ok, changes in the zine. Newsprint is here and I now look like every other fanzine on the planet. That thick ass paper I was using before was killing my wallet and newsprint is the move according to my fellow zinesters. Hey, you got 20 extra pages out of the deal so don't give me any crap. (Up to 68 pages now). There are a ton of people who help me out every single issue with everything from distro, art, photos, computer skills, reviews, advice and just a whole lot of stuff. THANKS. Without all your help this zine comes out maybe once a year. Next issue has Fahrenheit 451, One 4 One, and Shutdown for starters. See ya then. CHRIS.....

Velebit Productions out of Los Angeles is doing a NY Hardcore video documentary. Velebit is the work of Queens native Frank Pavich and the title is simply "N.Y.H.C.". 25 Ta Life, Vision Of Disorder, District 9, Crown Of Thornz, 108, Madball, No Redeeming Social Value, and Murphys Law are the featured bands and all have live footage recorded this summer as well as interviews with people in each band. John Joseph, Roger Miret and alot of others were also interviewed for the tape. Running time should be around 2 hours and it might be accompanied with a soundtrack. Should be out in February and for more info write

Velebit at 575 N. Bronson Avenue, LA, CA 90004-1401. Hardcore NYC is a new record/clothing store which is still in the works.

Hardcore NYC is headed up by Jimmy and Todd from Murphys Law as well as SFT Records' Kevin Gill. No set date for an opening but the store will be located in downtown Manhattan. Leeway are currently over in Europe until the first week of December. This is their 7th tour of Europe and it marks their first stop off in England. Leeway then will be doing a US tour set to kick off in January.

They also shot a video for "Foot The Bill" (off of their new album) at Coney Island High on October 23rd. Warzone is leaving for a Japanese tour on November 28th. They finish up in Japan on December 7th and will be playing a show in LA with Strife and Ignite on the way back. Sick Of It All are also going to Japan from November 1st-11th with Epitaph's DFL. The rest of Sick Of

It All's November will be spent on an east coast tour. In Striving For Togetherness Records news you got The Six and Violence CD "Apocalypso" and the No Redeeming Social Value CD "Rock The Party" due out in late January/early February. Fahrenheit 451 will have a 6 song CD out in March and the Vision Of Disorder 7 inch "Still" will be released



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on CD by years end. "D.T.O.", "No Regrets", and an oldie "Bleeders" will be the bonus cuts on the V.O.D. CD. SFT is also re-issuing the 25 Ta Life 7" on CD with 2 live bonus tracks taken from their July 27th show at the Pipeline in Newark. Look for the original 25 Ta Life 7" on colored vinyl in January. We Bite Records from Chicago should have the 25 Ta Life "Keepin It Real" six song CD out by the time your reading this. California label Grand Theft Audio is putting out a 47 band Roger Miret benefit comp CD. Its due in December and some bands include Trip 6, Raw Power, A.O.D., White Cross, The Accused and alot more. Roger fucked up his back during a Madball/Crown Of Thornz show at Con-ey Island High in the late summer. Grand Theft Audio 501 W. Glenoaks Blvd, Ste 313, Glendale, CA 91202. SASE for reply. Quicksand, Bulldoze, and Judgement Day all broke up. Deadguy went through some personel changes with their singer and one of their guitarists leaving. Bassist Tim is now the full time vocalist and they have picked up a new gutarist and bassist. New album uot on Victory. Sheer Terror is going on one of those ever-popular European tours from October 27th to December 2nd followed by a support tour of the US when they get back. They were originally supposed to bring Cause For Alarm with them but it didn't happen. Paul Bearer is going to be co-hosting the Head-Bangers Ball on MTV in England. Killing Time have around 14 new songs recorded and they're showing them around to labels with an MCA Records deal similar to Sheer Terror's not out of the picture. Killing Time also have the re-issue of "Brightside" out now on Victory. That disc also comes with the Raw Deal demo and other tracks from their "Happy Hour" EP. H2O's record deal is still unknown. They put out a 2 song 7" on Equal Vision Records and thats it up to now. NJ's One 4 One are doing a 12 song CD with Pleasurable Piercings in Hawthorne, NJ. Look for that in January. Whole 9 Yards zine has started a label (Uncooth Records) and they were originally supposed to do the 141 CD. 141's drummer Seth quit to form a new band called Fat Nutz which he is singing for. Skarhead EP on Another Planet Records is due out November 14th with a possible full length to follow next year. Home 33 album will be out by the time you read this. Another Planet's next project will be re-issuing a bunch of stuff from The Mob. All on one CD your going to get the "Step Forward" EP, "We Came To Crush" LP, a radio interview, and live CBGB tracks. Look for that in January. Murphys Law is going back into the studio in November to start work on a new 10 song album that they hope to have out in January on Another Planet. Murphys is planning on following up with a live album sometime next year. Coldfront have found a drummer (Lou) who has also been helping out Breakdown with shows. Breakdown is playing the Wetlands on December 17th with Coldfront, Warzone, Darkside, and the return of Outburst who are defiantely back. Lineup looks like it will be exactly the same as the one on their old Blackout 7". Blackout has a compilation coming out on November 7th called "Punk Rock Jukebox". It will have old punk cover songs from 23 current bands including Leeway, H2O, Plow United, Awkward Thought, Deadguy, Murphys Law, Out-crowd, The Goops, 88 Fingers Louie, Bouncing Souls, Sweet Diesel, Swingin Utters, Killing Time and No Brain which is Lars from Rancid, Marc and Mike from Sheer Terror and Mark Ramone (yes of the Ramones) on drums. "Punk Rock Juke-Box" will be available on CD and cassette in the US and import vinyl. The Icemen are still kickin it and have a new 2 song 7" out on Twilight Records. Its \$3 ppd to Po Box 2129 Peter Styvestant St. NY, NY 10009. Ex-Confusion bass-ist Mike is now fronting a new band called Inhuman who are mainly hardcore with alot of metal thrown in for good measure. Mike's brother Mark sings for Shutdown and both bands can be reached at 2668 E. 21 St. Brooklyn, NY 11235. Shutdown is possibly doing a 7" with Lost and Found Records and they are definately doing a split 7" with Indecision on newly formed Back Ta Basics Records which is Rick from 25 Ta Life's label. Shutdown will be on a Belly Up Records (PA) compilation called "A Call For Unity". The comp also has Next Step Up, Confusion, Darkside, Confusion, 25 Ta Life, Krutch, Fury Of 5 and more. Mike and Mark also got a zine going called "Our Zine" and their first issue will have interviews with Indecision, Victimized, Darkside, Dare 2 Defy, Inhuman

and Shutdown. There is a Smith's cover compilation due out in February on 2 Damn Hype Records. Bands covering Smiths tracks include Lament, Youth Brigade, Leeway, Down By Law, The Meatmen, Dare 2 Defy, Sweet Diesel, Slapshot, Vision, Lag Wagon, Sheer Terror and more. Indecision 7" on 2 Damn Hype in November and a possible full length in March also on 2 Damn Hype. Awkward Thought have added ex-Maximum Penalty guitarist Joey I to the band. Maximum Penalty's Mark (Astor Records) Liabetti is out on drums and Darren (Sealed With A Fist) is in. Astor looks like its done. Stillsuit bassist Manny is now also playing second guitar for Shift who have a new album on the way called "Spacesuit" on EVR. Circular Ruin (who have only played one show in almost a two year existence) are still alive. New singer and a second guitarist have been added. Down Low are still working on their live/studio 7". Give Joe a call and ask him when the hell its coming out. (718) 204-0299. Disassociate have a CD on the way called "Envy The Dead". Devastating Records is the label and the address for more info is Po Box 20691 NY, NY 10009. Setback from Queens went to a one guitar lineup for awhile but have now added ex-Dmize and 25 Ta Life guitarist Steve Sick Of It All's old bass player Rich has a new band called Reach. Sub-Zero have a full length album called "Happiness Without Peace" coming out on 2 Damn Hype records in January. Philly's Shank Buzz have a 7" called "Mr Public" on 2 Damn Hype in December. NY's IJT Records looks to be the latest victim of German label Lost and Found. According to Jen from IJT the "NY's Hardest" comp is out in Europe on Lost and Found without permission of any kind. There is also a Breakdown CD due out on Lost and Found with the demo and various other tracks from compilations, also without permission from band members. Gavin (ex-Die 116 and many others) has a new band called Pry. Rumors still floating around about a Supertouch re-union but who knows.....

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PHOTOS BY: Carl Gunhouse, Maryann Fanelli, Vaughn Lewis, Chris Tolliver, Jen Torpie, Tony Rex, John Franco, Kristen, and Chris.

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COMPUTER HELP: MET ONE, Artie Chek from Strong Island.

IN EFFECT DOPE ASS ARTWORK: Mark Catalina.

IN EFFECT IS \$3.00 PPD US/CANADA. \$4.00 ELSEWHERE. M.O.s MADE TO CHRIS WYNNE..

IN EFFECT #1 (SUMMER 1988) 26 PAGES—LEEWAY, OUTBURST, ALL FOR ONE, BEYOND, STAND PROUD & FIT OF ANGER.

IN EFFECT #2 (FALL 1988) 20 PAGES—SICK OF IT ALL, ABOMBANATION, GORILLA BISCUITS, UPPERCUT & IMPACT

IN EFFECT #3 (EARLY 1989) 32 PAGES—AGNOSTIC FRONT, BREAKDOWN, SUPERTOCH, TERMINAL CONFUSION, RESISTANCE & TRUE COLORS.

IN EFFECT #4 (FALL 1994) 24 PAGES—CROWN OF THORNZ, LEEWAY, NO REDEEMING SOCIAL VALUE & COLD FRONT.

IN EFFECT #5 (EARLY 1995) 24 PAGES—SICK OF IT ALL, SHEER TERROR & YUPPICIDE.

IN EFFECT #6 (SPRING 1995) 36 PAGES—MURPHY'S LAW, 25 TA LIFE, H2O, KILLING TIME & SUBZERO.

IN EFFECT #7 (SUMMER 1995) 48 PAGES—MAXIMUM PENALTY, CIV, CAUSE FOR ALARM, STILLSUIT, VISION OF DISORDER & DARKSIDE NYC.

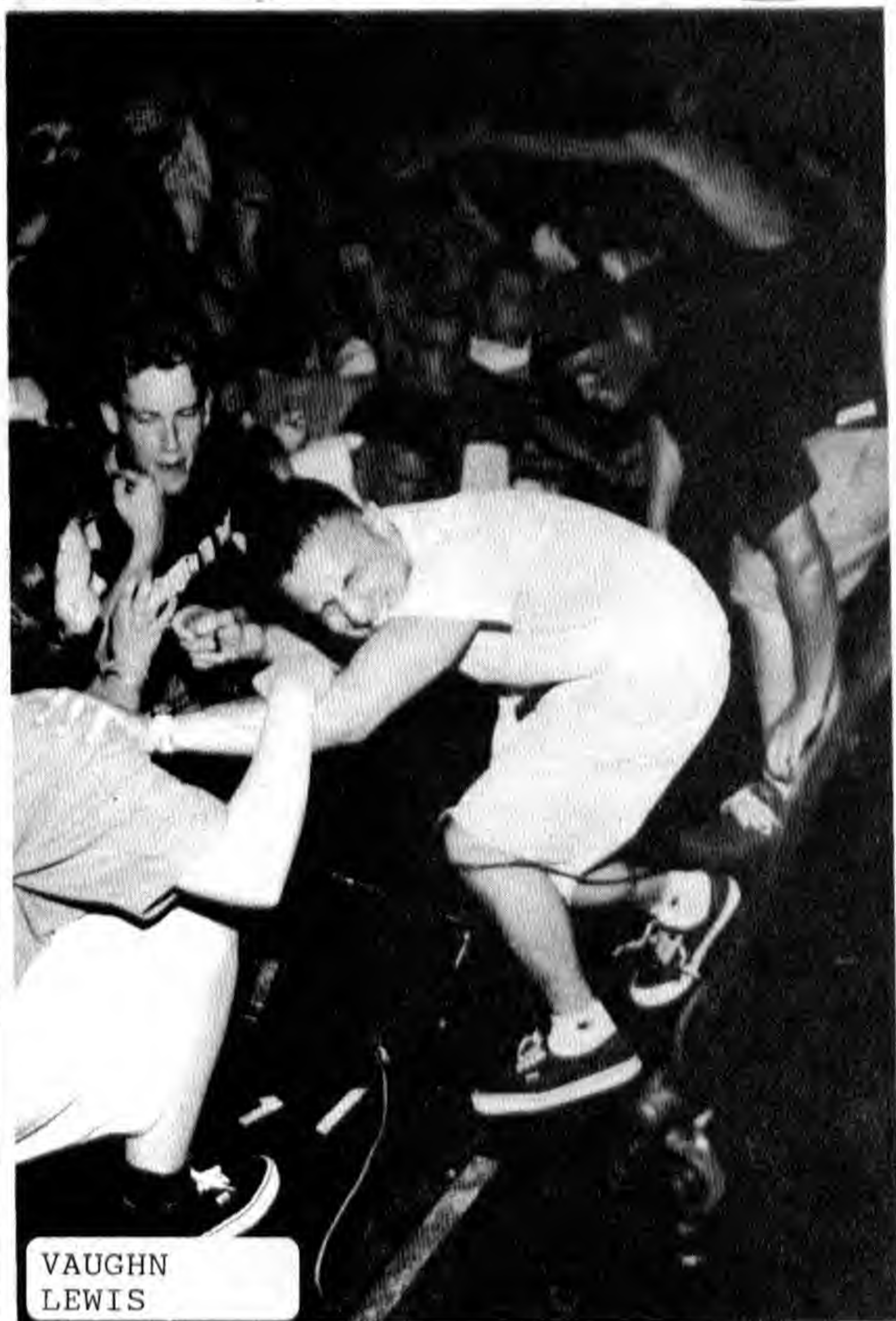
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shelter



VAUGHN
LEWIS

It seems like alot of Shelter interviews you come across go so deep into the Hare Krishna aspect of the band that most other things become secondary. My intentions here were to interview Ray Cappo of the musical band Shelter, not some religious figure or straight edge hero. I was one of the many "tuned out" by the whole Krishna tag slapped onto this band until I picked up their new CD "Mantra" and realized that the Krishna message is not being shoved in your face but rather an intense well rounded balance of hardcore based music was. And for that they get my respect. Singer Ray Of Today Cappo was interviewed on September 12th down at RoadRunner/Supersoul Records.

IE: You guys just hooked up with Roadrunner and you even got your own side label (Supersoul) with the deal. How did the Supersoul idea come about and what are your immediate plans with your new label?

RY: Starting my own label was something that I was bringing to the table wherever I went. What I liked about Roadrunner was that alot of the people here knew about us and they have a background in the scene. Its not like when your going to a major

and alot of the people are completely out of touch with the scene and what bands are good. Roadrunner was into it and they were familiar with other labels that I did. The first thing were really working on is this new Shelter record. I don't want Supersoul to end up going out and just signing every band. I want to be selective with what Supersoul puts out. After were done with the Shelter record were probably going to re-issue the Youth Of Today stuff all on one CD.

IE: Why your own label? Why not just sign to Roadrunner and advise them on good new bands?

RY: Roadrunner has put out so much stuff that I really don't like. I wanted to keep a separate identity and that's where Supersoul comes in.

IE: Your new record has a lot of different styles to it, none of them really being traditional straight up hardcore. Is Shelter a hardcore band in your eyes?

RY: I really don't listen to modern hardcore at all. Actually I'm not familiar with it but I grew up on it. It is an emotion inside me and sometimes it comes out with some of the harder songs. The new CD wasn't designed for anyone and I think a lot of different people can listen to it and like it. I'm not comfortable jumping into a particular category but one thing I'll say is that "Mantra" is not a hardcore album. I've been going to shows since 1982 at CBGB's and in that sense hardcore has an influence on me but if I wanted to show someone what hardcore was I wouldn't play them a Shelter record.

IE: You get accused of pushing the Krishna thing a little too much at your live shows. What's your response to that?

RY: I think people are either intimidated by us or just like to talk crap because we push the Krishna thing. Why? Because we're Krishna and we push it? Read our lyrics. I'll sum them up by saying that our lyrics are about truthfulness. Truthfulness is for all people of all religions and also for people who aren't religious. Truth is truth. It's like math. There's no such thing as Christian math or Jewish math. If I feel like saying something in between songs I'm going to do it. I don't want to be one of these bands who is just "rocking out" with this cool package and no substance. Music should have methods. At the same time I don't get up there and sound like some bible freak either. People can be so stupid. They're just looking to find faults all the time.

IE: You've been involved with the hardcore community for a long time and it's no secret that you have a lot of critics. Do you usually confront them head on or do you try to shut them out?

RY: I'll confront people sometimes but you have to be a little detached most of the time. If I got upset about everything people say about us I would be living life on a roller coaster. I feel you just got to do what you conceive to be right and then do it. If people complain tough. The only person I have to impress is me. When I first started doing straight edge with Youth Of Today you would think that there was this big straight edge scene. I knew only one other straight edge person and that was Porcell, that was it. The rest of the NY scene back in 1982 to 1985 was smoking crack, smoking dust. Do you think when we first started out that it was all a bunch of clean cut kids with hooded sweatshirts? It was punk rock, drugs and heroin. That was the punk rock scene. I didn't care because I thought being straight was smart. People today still like to put down the straight





edge scene because they say its corny or stupid or cliché. Its just smart. Cypress Hill goes around glorifying pot which actually destroys the brain. Call these straight edge kids what you want but they are smart. My point is that I did it and I didn't care if people thought it was corny or not and when I became a Krishna it was the same thing all over again. I studied yoga, I studied religion, I went to India I knew about it for four before I got serious about it. My catholic

family didn't like it, my best friends didn't like it, my band hated it but sometimes you just have to do what you have to do. The whole scene didn't like it but you can't live your life according to what everyone else wants you to be.

IE: Shelter tours, you have a couple of albums out, you have your own label. Does the influx of money go against any of your religious beliefs?

RY: No. Its how you utilize your money and don't worry because we were not making all that much. If we ever do make a lot of money its all how you utilize it I like to think of myself as a pretty charitable person. If someone is doing that I think is good I'll donate some money to them. At the same time people are out there saying "Oh I know Ray. He's in Shelter. He's got a couple of CD's out, he's been around and his band is making a lot of money!" You would be surprised how little bands actually make.

IE: Ex Cro-Mag Mackie is currently playing drums for Shelter. Being that everyone else in the band is a Hare Krishna where does he fit in? Is being a Krishna a pre-requisite?

RY: We always sort of knew Mackie and he's known about the Krishna thing for a long time. When he was with the Cro-Mags he used to go to the temples all the time. Mackie's mother was also into yoga and his stepfather had a background in it. Qualifications for the band are pretty much if you're a cool person you're in. Its hard to find quality people and Mackie is a good guy.

IE: So is he a permanent member of Shelter or is he just filling in for now?

RY: What's permanent in this world? I'm not really sure how long he'll stay with us. Mackie just broke his hand and he's not coming over to Europe when we go for two weeks. He got into a fight in Boston with Kevin who also was in the Cro-Mags. I was inside the club when it happened so I didn't see what happened. They had a long standing argument over some things and they just got into it. He's kind of bummed about the whole thing because it ruined a couple of shows for us. We got this guy Al to fill in for Mackie when we go to Europe. Al was in Shelter before and he also played in a band called Baby Gopal.

IE: Where do you guys live and what is a normal day like?

RY: Outside of Mackie everyone in the band lives in a temple in downtown Brooklyn. We all live in the same room. Today I woke up at 4 am. I have a morning program where I sing and dance and chant which is a type of meditation. I pray silently to myself for about two hours a day. I'm also an initiated priest right now and I can perform marriages and also funeral rights. There are two initiations before you become a priest and Porcell

has only been initiated once. His Krishna name is Paramananda. Adam and Franklin aren't initiated yet.

IE: What do the other people who live in the temple think of Shelter?

RY: They think it's cool. They know we're into something and they back us. I talk to other Krishnas who distribute books on the streets and they come back to me and say that they met a lot of Shelter fans in the streets. Some are into the music, it depends. People are people just like in this office. Some people might not be into it, some people are. Most people you run into in the temple are pretty mellow.

IE: The newer crop of straight edge bands that have come out over the past couple of years have really strayed away from the posh-sounding Youth Of Today style that you helped make popular. What do you think of the new more "metalized" straight edge?

RY: To me it's weird. I don't hate it and it's definitely powerful music but at the same time it's not hardcore. They have the hardcore fashion, the hardcore message but to me it's not hardcore. They should just give it a different name. It's metal with hardcore clothing. I was never a big fan of metal to start with and I'm just really not into it.

IE: Do you keep up on the goings-ons in the NYHC scene although you already said you don't listen to it anymore?

RY: I'm kind of forced to keep up on hardcore because of the types of shows we play. One band who I saw who I thought were pretty good was this band Fury Of 5. We played with them in New Jersey and they were real good. Sort of metalish but still good. I like H2O. I saw Bloodlet and liked them. Props to 108 even though they're kind of metal. Who's hardcore anymore!?? I really like this band V.O.D. We played with them twice. They have a lot of metal too but they're more hardcore.

IE: Being a little older than the average kid at one of your shows do you feel like you can still communicate to them on an equal level?

RY: Maybe I can one on one but sometimes I have a hard time. I think I can reach people through our lyrics a lot easier. I find it hard to relate to older people sometimes as well. There's a lot more than how long somebody's been on this planet. In one sense I can relate to everybody and other

shelter

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supasoul



times I'm in my own world. I get a lot of positive feedback in the mail so I guess I'm a good communicator. I don't feel weird being a little older either. It's not like I'm trying to score on the girls. If I was doing that then I'd feel weird. Adam and Franklin are around 22 years old and I have other good friends who are in their 40's.

IE: Porcell does a zine called "War On Illusion". What does it cover and since you

share the same room do you have a hand in it?

RY: That's totally Porcell's project although I do support it. It's purely Krishna conscious and spiritual but it's also dealing with hardcore politics and ethics within the bands. He just put a new one out with Snapcase, Baby Gopal, and some of my diaries.

IE: What kinds of jobs have you held down over the years?

RY: I've had lots of jobs but none in years. I used to work at this club the Tunnel where I was a bar back. It's this big disco. Last job I had was a waiter in a vegetarian restaurant. I liked that a lot. I've been in the hardcore scene for so long and I've never worked 9 to 5 jobs. My younger brother is an engineer and a full time career man. I don't even own a tie, never did. Me and Porcell used to paint houses. We did that when we were in Youth Of Today. We didn't know what we were doing. We knew there was good money in it and we could make our own schedules. We had a lot of spare time in between tours and we had to make money some way. We made up signs that said: house painters, college students, professionals. We got all this business but we would go in and make such a mess. There was this one time where I was trying to paint a ceiling with a roller taped to a stick. The roller broke off, landed on my head, and I stepped in the can of paint and fell over all at the same time. It was like the 3 Stooges. Another time Porcell got hired to refinish this ladies floor for \$100. Porcell was like no problem, I do this all the time and he ended up destroying the woman's floor. We were like the Beavis and Butthead of hardcore.

IE: What was the first hardcore show you ever went to?

RY: It was UK Subs and The Young and the Useless who were Adam Horowitz's first band. It was at CBGB's in 1982. I was living in Connecticut then and I came down to the city to check out the punk show and then I went to see Bow Wow Wow at the Ritz.

IE: And your first hardcore record was...

RY: First hardcore/punk record I bought was "Skins, Brains, and Guts" by 7 Seconds. Minor Threat "In My Eyes". There were four of us into punk in high school. I used to come to the city every weekend, found out about CB's and then I was hooked. There was this label and store called Rat Cage Records run by this really weird transvestite guy. He would come to CBGB's, set up a table and sell his records. He put out an Agnostic Front single, the Beastie Boys single, the Young and the Useless single. After that I was there every single weekend and that's how I got into the hardcore scene.



CHRIS WYNNE



It's been a full year since I last interviewed Crown Of Thornz (issue 4) and since they went on a pretty cool European tour with Madball this summer I figured they'd have some interesting stuff to say. In my opinion they are a few good breaks away from blowing up so we'll see what transpires over the next couple of months. C.O.T. is Ezece-vocals, Mike-guitar, Steve-bass, and Dimi-drums. The interview took place in Astoria Park on October 4th and Mike, Dimi, and Steve were there.

IE: Start off with the who's, where's, and why's concerning the tour.

MK: We left on June 4th and we came back on July 7th. We went all over Europe supporting Madball and a band from Berlin called Punishable Act opened for us. We missed the first week of the tour which was in England, Ireland, Scotland, and also the Dynamo Festival in

Holland. Madball played those spots and we got there two days later.

IE: Right off the bat when you got over there you had two shows cancelled. Why?

ST: Somebody over there started this rumor that Madball was a fascist band and when the club found out they refused to sell tickets.

MK: There was another show in Yugoslavia that got cancelled because they said the building was unsafe. At least that's what they told us. The whole tour was totally Madball's. Nobody had ever heard of us or anything and that's probably why nobody accused us of being fascists.

IE: Madball played a couple of huge outdoor festivals but you guys had to sit them out. Did you know that going into the tour?

MK: Yeah we did. Those big festivals had different headlining acts from different tours. A lot of the other supporting acts from other tours also didn't play. H2O and Civ were there at the same time as us because they were opening for Sick Of It All's tour. H2O didn't play the festivals but Civ did because they have a lot of backing from their label.

ST: H2O played a lot of squatter shows on their days off.

MK: Sick Of It All and H2O had different buses so when Sick Of It All played festivals H2O would break out and play squats.

ST: We shared the same bus with Madball and we went with them to all the festivals. The festivals themselves were like what you would picture a 1980's

Iron Maiden concert to look like with all metalheads everywhere.

MK: The last festival Madball played was in front of 60,000 people. It was like Flushing Meadows Park it was so big. They were the only hardcore band on the bill and kids up front were just going berserk. After the show Madball's label had them setup in a school bus autographing baseballs and posters with the Madball logo on it. There was a line of about 500 or 600 kids, no joke. Eze was hanging out in the bus and they wanted his autograph even though he wasn't in the band. It was just crazy. When it was time to leave there were still a lot of kids left hanging around. They sent a mini van to bring Madball from the school bus back to the tour bus and that was another adventure. It was like watching the Beatles. Little girls, guys, everybody was mobbing the van, banging on the windows saying I love you. We were all saying that the whole thing was like one big fantasy.

IE: Did you guys in Crown Of Thornz have a lot of kids coming up to you asking for autographs and stuff?

DM: Yeah and it's weird. I had kids coming up to me asking for everything. At almost every show I had kids asking for either drumsticks, picks, posters, autographs, shirts, just everything.

MK: These two kids actually had a fist fight over my guitar pick. They beat the shit out of each other. It's kind of cool because a lot of kids there don't have anything. They don't have shit and the biggest thing in their lives is when a show comes by.

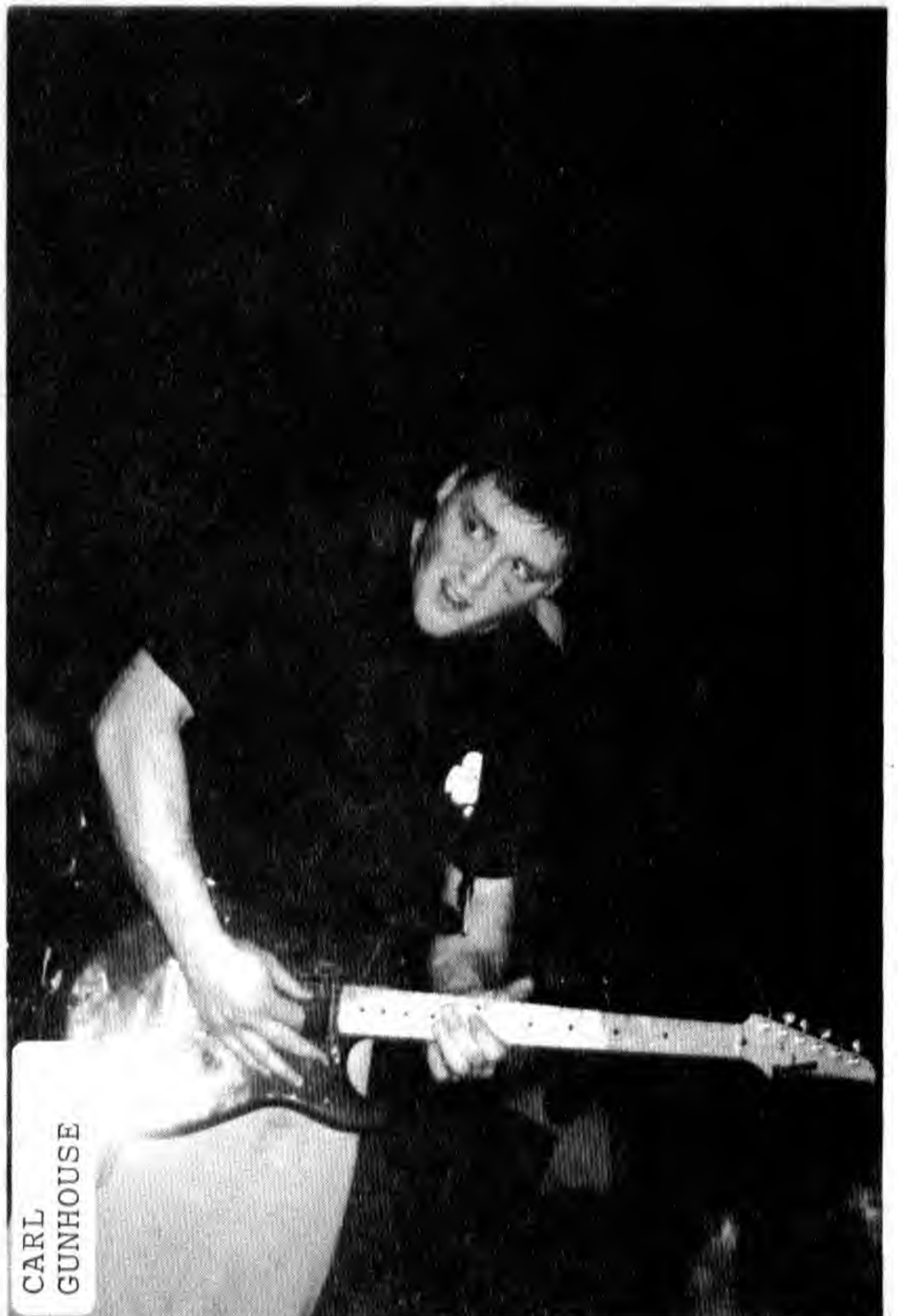
ST: They get psyched for shows. A lot of times in the U.S. it seems like a lot of kids are there because it's the cool thing to do. People jumped up on stage to kiss Vinnie Stigma when Madball was playing. They love him in Europe.

IE: What was it like having both bands stuck in a bus with each other for a solid month?

MK: It smelled like ass! Eze's shoes smelled like death!

ST: Picture a customized city bus and that's what we had.

MK: Everybody had bunks and me and Hoya from Madball slept on this U shaped couch. I had one side and he had the other. The laundry was over the couch and I woke up a bunch of times with smelly, disgusting clothes all over me. The bus was big so if you got sick of somebody you just went to the front of the bus to hang out. If you got sick of somebody up front you'd go to the back. We had little arguments over the music here and there but no fights or anything. Stigma wanted to listen to Johnny Cash tapes and Eze and Madball kept playing this Biggie Smalls tape. When we first got over to Europe we had this fresh winebago which was packed with food and everything. It was stocked with all this homemade wine. We had a 22 hour drive right off the bat from Germany to France where





our first show was supposed to be. We busted open this cabinet and we found all this wine which we later found out was supposed to be for Punishable Act. Their record company payed for all the wine and we drank it. The driver knew but didn't care and we had him stop off in Paris on the way to the show. We got blasted on wine and were hanging out underneath the Eifel Tower.

IE: M.A.D. are the people who book the tours in Europe. How was your experience with them?

ST: M.A.D.'s alright, just like anything else your going to get people who talk shit.

MK: Do you know who sucks over there? That Lost and Found Records guy. He sucks my cock!

ST: Lost and Found sucks Mike Dijan's cock.

MK: They stranded us without our CD's for four weeks. We were on a five week tour and we didn't have CD's for four of the weeks. We ran out of money and had nothing to eat. We were sitting there like scavengers watching Madball eat. They lent us money, my girl had to wire me some more and luckily Steve carefully budgeted his funds or we really would have been in

trouble. Selling t-shirts and CD's is how the opening band makes money. The headliners get all the money because they are responsible for paying for the bus, roadies, gas, driver, soundmen. All the money goes to the headliner. We were on a free ride from Madball. Punishable Act took out a loan just to go out on tour. Their record label gave them some money but they had to borrow the rest. Basically since Madball wanted to take us out on the tour it meant that Punishable Act had to pay their own way. It would have been Punishable Act sharing the bus with Madball if it wasn't for us.

DM: Lost and Found also totally switched everything around on the European version of our CD. It does look kind of good though.

MK: The packaging is a little different and all the songs are in a different order. They worked something out with our label to put the CD out in Europe but we'll never know how many he sold. He's just an asshole. He owes so many bands money. Cold As Life from Detroit sent him a demo to see if he liked it and he just put it onto CD without telling them or paying them.

ST: He screwed over Craig from Sick Of It All with the Straight Ahead shirts. Civ wanted to know where all these Gorilla Biscuit shirts came from since they were only over there once or twice. That guy is never around either.

MK: There is a Breakdown CD out over there where they compiled the demo and everything from the compilations and put it all onto one CD. They didn't tell anyone about that either.

IE: How did that show in Berlin with Sick Of It All, Civ, and H2O go?

MK: We came off pretty good but everybody was expecting alot more people. Sick Of It All was out there supporting "Scratch The Surface" for the third time and Madball had just been to Europe two months before so there were alot of people staying away because they had just seen those two bands.

ST: The kids don't have that much money to go to a show. It costs around \$40 for a t-shirt. Biohazard and Orange 9MM played the night before us and Fugazi was right after us. Every band was hitting day after day. You would see posters up all over the place with all the shows bunched together.

MK: Fucking \$30 or \$40 for a t-shirt, around \$20 for a show. Some of the poorer countries like Poland hadn't had a show in almost a year. 108 played there

last and kids were still talking about it. Some kids had to save for a whole month to go to one show.

IE: You were also telling me that you ran into Kronos and the rest of the boys from Venom.

DM: Yeah, that was at one of those festivals in Holland. Venom was headlining and we didn't see them at all walking around or anywhere. All of a sudden this black stretch BMW limo pulls up, doors open, and these heavy metal gods get out. They also had these 1980's metal chicks with them too all dressed up.

MK: Metal hags! They looked like sluts. Kronos looked like he was in WCW wrestling because he had on these tights like the Ultimate Warrior has. He also had those ropes around his biceps to make him look bigger but he was diesel anyway. He had all these photographers chasing him all the way from the limo to the stage. We chased after him too and Dimi snapped his picture. He gave us the heavy metal salute. One of the clubs we were at was owned by one of the dudes from Celtic Frost and I was breaking his balls the whole time. Everytime he walked by I started yelling Celtic Frost!, Celtic Frost! and the guy just didn't do anything.

ST: We ran into that guy Remco who is always in those Ultimate Fighting Championships that you see on pay-per view.

DM: He's this big Madball fan. He's met up with them before and now when they come to Europe he chills with them. He met up with us in Holland and Belgium because he lives in the area. Really cool guy.

IE: When you got back from Europe you had a chance to play in California for a week with Madball. Why didn't you go?

MK: I'm a carpenter and when I came back I thought I would have a lot of work to catch up on so we passed on it. Before we left I told my job that I was going on tour and they were just going to have to deal with it. I also have a family to support so I guess it all falls on me. It ended up being slow at my job and we could have and should have went.

IE: Wasn't your bus driver driving the bus with a broken arm for a short period of time?

DM: This band Rykers was playing and our driver Mario was on stage. He dove off and crashed into a barrier and broke his arm. Later on he was driving with one arm and I was like what's up with that?

MK: He was only using one arm and then he had to switch gears too. The bus was swaying all over the place. Eze and everyone woke up and started yelling at the guy but I was loving it. I told everyone else to shut up and let him do his job. He did sometimes 15 or 16 hours driving straight without sleep. Then he'd get a couple of hours



Crown of Thornz



here or there and go right back onto another ten hour mission with us.

IE: Do a lot of sight seeing on days off?

DM: We had a lot of days off and we did do a lot of exploring. Me and Hoya went paddle boating one time and we almost got run over by this big boat.

MK: We went to the French Riviera, the coliseum in Rome, the fucking Vatican! They have these swimming centers over there with everything. Basketball courts, water slides, everything. We had a barbeque on top of this mountain one night and it was one of the most relaxing days I've ever had. It doesn't get dark

until 10:30 at night in the summer over there. We went into this castle one time that was closed, cliff diving, we just had a great time. We played soccer everyday against Punishable Act.

DM: You mean we lost everyday.

MK: We lost everyday except for the last day because they gave us one of their players. Freddy Madball is an awesome soccer player. The Germans were calling me Mike Richter because I was the goalie. They know



their hockey over there pretty good.

IE: It's obvious you had a good time in Europe but what about a US tour which is something a lot of today's bands just don't look like they want to do?

MK: U.S. sucks. You need a ton of promotion and we don't have that. We have shit. Madball, Dog Eat Dog and Downset all went on tour together and you'd figure it would be a pretty good tour but it really didn't do anything.

DM: If they sent that same tour to Europe there would be hundreds of thousands of kids lining up. Dog Eat Dog is absolutely huge in Europe.

MK: I'd rather play one show in Europe than any U.S. show. They treat you with respect. When you get to the club they have food ready for you, towels, showers. Unlimited beer every night, ask Steve he'll tell you. When you have beer left over they tell you to take it with you on the bus. They won't take it back. You can't even get a drink ticket over here. You get to the club there and they feed you, soundcheck, and on top of that they'll give you dinner and if they don't they'll give you money instead. In Portugal they closed down a whole section of a restaurant just to feed us. Every thing was a fantasy compared to here.

IE: Three of the four members of Crown Of Thornz are also in another band called Skarhead. People seem to be a little in the dark with the whole project so give us the details on the whole thing.

DM: It's a side band that we got going and it's Eze and this guy Deep on the main vocals, Mike and this guy Nikki X are on guitars, I drum, and Hoya from Madball plays bass. Nikki X is also in Breakdown. Right now Jimmy from Maximum Penalty and Toby from H2O each have a song where they are the lead

singers so they are a big part of the band too. Skarhead is doing a six song

CROWN OF THORNZ

mini CD which will be out in late November and the title is going to be "Drugs, Money, Sex". Were going to be playing a record release show, the H2O record release show and thats it. Maybe a European tour too but I don't know. Its hard to get everyone together.

MK: I don't think Profile would want to shell out money for all those plane tickets either.

DM: Profile/Another Planet wants to do a full length Skarhead record after the EP comes out with more singers and stuff. We want to get Jimmy from Murphy's Law involved.

IE: Freddy Madball appeared on the Skarhead songs that are on the IJT Records "NY's Hardest" compilation but he's not involved with the Profile project at all. Did that have anything to do with the fact that Madball is signed to RoadRunner Records?

DM: Not at all. He was in Miami at the time we recorded for the EP. Once they got back from tour he went straight down there to visit some family. He didn't know we were going into the studio and we weren't real clear at the time either. Everything just got thrown together at the spur of the moment.

IE: Why drop so much time into Skarhead when your main band CROWN OF THORNZ has only two new songs since the release of "Train Yard Blues" in March?

MK: We haven't put alot of time into Skarhead at all. I wrote all the Skarhead music in five minutes and we took only one day to record the whole EP. I wrote them and showed them to Dimi right before we went into the studio.

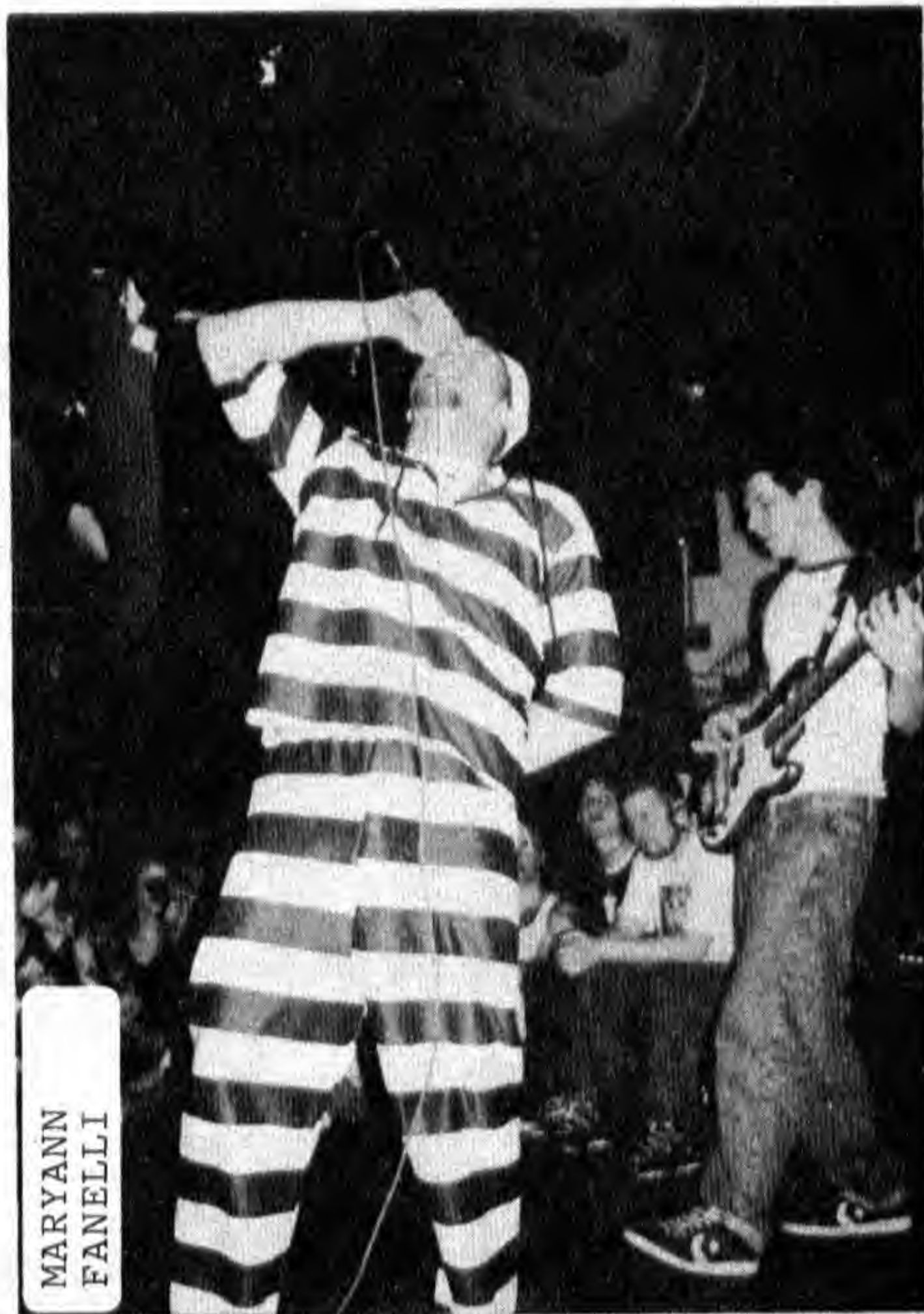
DM: Skarhead and C.O.T. are two totally different styles and bands.

MK: We have two new songs called "Lovesick" and "Dreams" which we have been playing live alot and outside of them we have a bunch of songs which are still being worked on. We got them, they're just not ready yet. We started doing the Skarhead thing and that has been taking up a little time as is things in our own personal lives.

ST: When me and Mike get together we always write new stuff and bring it to practice. Also Eze writes lyrics really quick so coming up with new songs shouldn't be a problem. Right now I'm busy with school, Mike has alot of side jobs, and Dimi is in three bands so we can't always get together.

IE: When are you shooting for a new record and are you still going to be doing it with Equal Vision Records?

MK: Equal Vision wants to do a full length with us but I'm not really sure at this point what we actually want to do. I would like to just play some more shows and see if anybody out there would be interested in signing us. There was talk about American being interested but I don't know shit about that, thats Eze's whole thing. Look for a new Crown Of Thornz record early next year but were really not sure about everything else involved with it.



THE SIX AND VIOLENCE

CHRIS WYNNE



These guys are straight up fucking lunatics. That's the only way I can describe them. For about ten years now Kurt and crew have been getting up on stage to assault us with an audio and visual barrage that would make many a church goer sick to their stomachs. Ten years have come and gone yet The Six And Violence are still kind of unknown outside of their loyal fanbase. Why is the question. Frontmen Kurt and Paulie forced me to do this interview on Sunday September 24th at 10:30 in the morning because Kurt had to catch a flight to

San Francisco. The scene in the diner is me half asleep and these two nut-jobs screaming their heads off while eating french fries and waffles.

IE: Who's in the band, instruments, ages and all that fun stuff.

KT: That's the tuffest question we've ever been asked. We were all 21 years old. Ok, ok, I'm Kurt on vocals and I'm 28. Paul is 31 on the vocals of destruction, Ray on guitar 27, Dave Miranda on drums 28, Ken Kim on cymbals 27, and right now Jay from Sere is filling in on bass and I guess he's 28. Jay played with us originally ten years ago.

IE: Kurt, you're currently living in San Francisco and the rest of the band lives in NY. How do you guys even function as a band with this setup?

KT: Right now I'm living off of frequent flyer miles to get back here every two or three months. Pretty soon I might just move back here to push the new album when it comes out. By NY standards I think a show every two months isn't all that bad. I moved out there three years ago because I was really poor here in NY. I was living in Astoria and then in Brooklyn. I was drinking a lot and things were ruff so I decided to move out to San Francisco to get away from it all. I would really like to get more of a NYHC presence in California. I've been talking to Kevin from SFT Records about hooking up tours on the west coast using my house as a crash pad. I'd really like to do it because a lot of the NYHC bands around now blow away what's going on in California. Whether or not I can afford this is a totally different story.

IE: When is your new album coming out and give us some background on it.

KT: It's got 14 songs and it's called "Apocalypso". We produced, recorded and paid for the whole album ourselves and we did it in my studio back home. The whole band flew over there and they've been over now maybe three or four times. We played a couple of shows out there too which is kind of funny because there is no scene like it is here. We're kind of a freak band so we fit in. We talked to a couple of other labels besides SFT about doing the



new record and all of them seemed shafty. Some of the new songs are "Kick Gods Ass", "Killed In The Battle Of The Network Stars", "Corporate Commando" and "I Left My Head In San Francisco". "I Left My Head.." is coming out as a 7" before the album. The 7" will also have an instrumental version of "Die For Fun" which is different from the "Apocalypso" version. The flip side of the 7" will have two songs from No Redeeming Social Value.

IE: The 6 And Violence are best known for your live sets which include tons of props, antics, and hi-jinks. I'll give you a song and you tell us what goes on during that song when you play it live. Start off with "Golf".

KT: "Golf" is a really old song from eight or nine years ago and it's all about the sexual repression of the sport of golf. It's really a violent sport and it's just so repressed which makes it that more violent.

PL: We throw plastic golf balls around during that song. I'd rather throw real ones but were not allowed.

KT: We throw these plastic golf balls into the crowd which are really like ping pong balls although they do sting. We usually end up being the targets.

PL: Herman's Sporting Goods golf balls sting the most.

KT: For the most part they're light and nobody gets hurt but one time a friend of ours wanted to mess with Ray so he brought a real golf ball to the show and nailed him while he was playing. It was this big outdoor show at a college and the real golf ball got thrown into the mix and a lot of innocent people must have gotten nailed. Three or four years later I'm walking down St Marks Place in Manhattan and this woman I've never seen in my life comes running over to me yelling "I got hit with a golf ball at one of your shows and I got hurt!!". I then realized she got hit with the real golf ball and she was screaming and really pissed off. She started yelling in the middle of the street about suing us and all this other shit so I ended up running away.

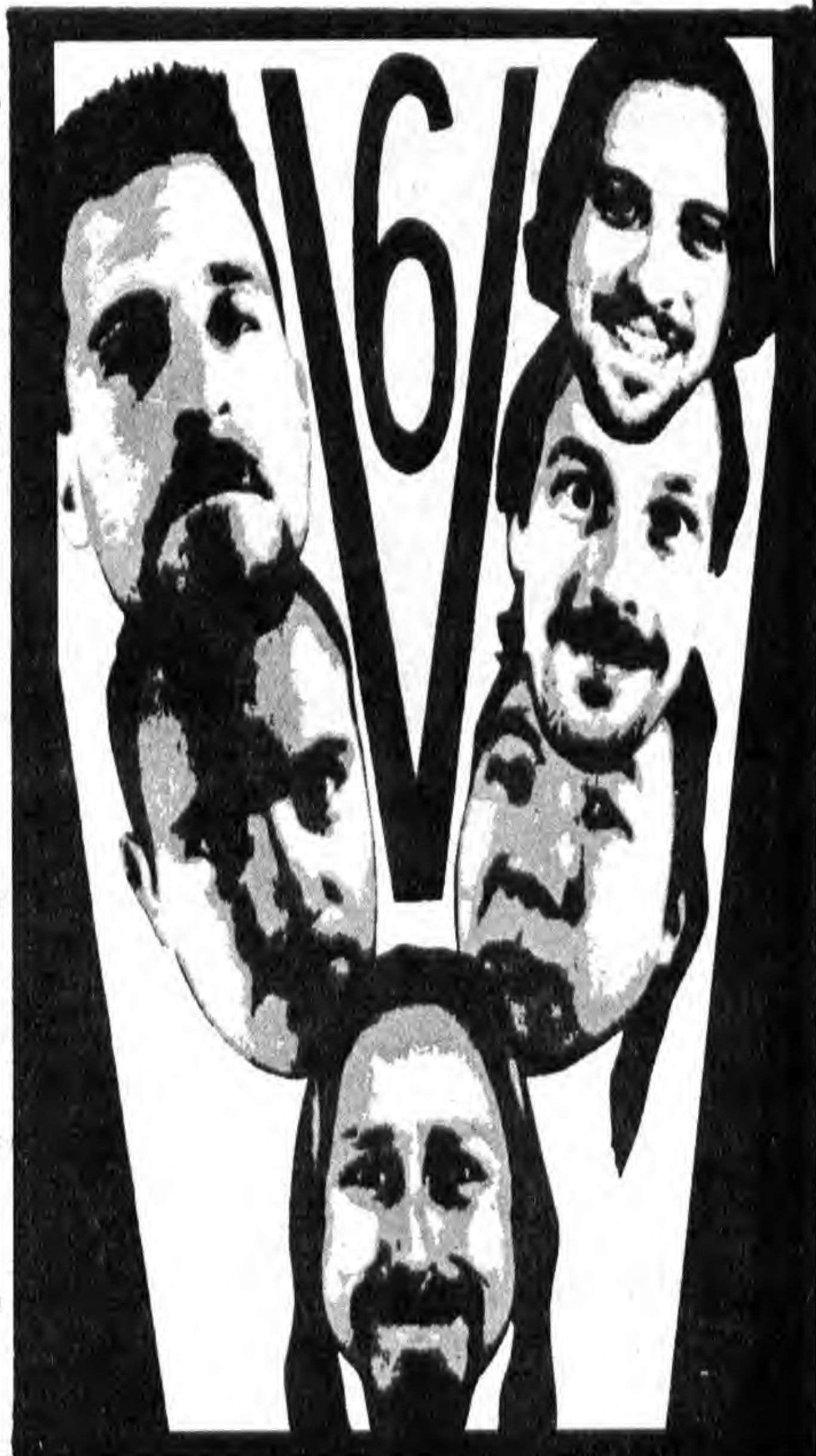
IE: What about "Hamburger Hairdo"?

PL: That's a song about drunken people who can't even get into fast food places.

KT: We started throwing real hamburgers right from our first show at February's on Long Island in 1985. The biker guys who ran that place got really pissed the first time we played there and like most places made us clean up the mess. There was one time where I was at a barbeque and took some of the leftover burgers home with me. I didn't have a refrigerator and they ended up sitting around my apartment for three days. Anyway we played this show and threw out these disgusting, gross hamburgers. Were in the middle of a song and I actually had the band stop the song because there was this crusty punk kid woofing the burgers down. Even though I warned him that they were definitely bad burgers he didn't seem to care and ended up eating about three of them.

PL: I just want to point out that Kurt is eating fries for breakfast because he is a fucking freak!

KT: We didn't throw burgers for awhile because it's real messy and the pit can turn into a real skating rink. We used to



throw bananas during "Planet Of The Apes". One time we threw 15 pounds of bananas at a show at the Pool Bar on Bleeker and Broadway. We played there at least 18 times and one time we played there on Halloween. Our buddy came out in a gorilla suit with 15 pounds of bananas and threw them out in the crowd. Actually AJ from Leeway came by that night and he walked in and asked somebody if the 6 And Violence were on and as he was asking a whole club of bananas smashed into the jukebox. Within seconds we were covered with banana shit and people were all on their asses. There was no stage there and there was a pool table in the middle of the pit. Kids were jumping off of the pool table onto us. I saw one kid slip on a banana and smack his fucking head right into the pool table. After that show we stopped using bananas.

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IE: I also noticed you had a nun on stage during your last show at the Pyramid. What is her role with the band?

PL: Her job is to inflict as much pain upon me and Kurt as possible.

KT: We pay her extra for the pain. We used to have two or three nuns on stage. Were going to start doing that

more now that we have a new mother superior who is Barbara. Barbara was doing dancing on stage for a band called Thrust. She's really into it and she said she would go on tour with us. It was real half assed at that last Pyramid show but shes going to take it seriously and coreograph some other dancers. Us sweaty boys aren't sexy enough and we want to get the

female element in the band.

IE: Also at that last Pyramid show Paul came out dressed like Michael Douglas' character "Defense" from the movie "Falling Down". What brought that on?

PL: I have a flat top haircut and Todd from District 9 was saying if I got a pair of nerd glasses I'd look like that guy in "Falling Down". So I got the shirt, tie, glasses, pocket protector and people were saying you look just like him. The new album has a song called "Petty Staycheck"

which is in that relm

of people who are totally fed up with their job and just bugging. Thats the way I feel in real life anyway, I just don't dress like that.

KT: Paulie's whole life is like a movie about a guys life exploding except there are no cameras there.

IE: You guys seemed to have toned down with the props and everything over the years. Why?

PL: Before I joined the band I heard alot of stories about the old singer and Kurt bringing up pick axes, gas powered chainsaws, car doors with the 6 And Violence all over them and I want to get back to that. So I;m like lets get some tv's up there, car doors, whatever we can get and break shit up.

KT: Dave's worst one ever was when he brought a self contained blow torch down to a show at some kids party in Flushing. Dave soaked one of his drums in



gasoline and he whips out this blow torch while were playing. In all the destruction he's madly trying to light this thing on fire and it would not catch. He ended up breaking the torch and nearly blew us up. We used to blow up tv's alot and there actually is some thought behind that and that is that kids should be out supporting their local bands instead of watching tv at home. I used to put on a helmet and smash my head right through the screen but I knocked myself out once so I stopped doing it.

PL: We buy tv's from garage sales, you find them in the trash.

IE: On your first record "Lettuce Prey" you had Dan Lilker (Nuclear Assault) and Scott Ian (Anthrax) help out on background vocals. You also had Ian Anderson from Jethro Tull play the flute on one song. How did you

manage to dig up all these superstars of rock 'n roll?

KT: Scott Ian and Dan Lilker were local boys from Bayside and we knew them all along. In fact Scott helped us out alot by letting us open up for Anthrax way back when they were hot. He was just a very nice guy at that time. Dan Lilker is always around and we still hang out with him. He lives right around the corner from Dave. We also played some shows with Dan's old band Nuclear Assault which was alot of fun. The whole Ian Anderson thing was a total goof. I'm a really big Jethro Tull fan and I met him and gave him a tape. I met him again in Switzerland a couple of months later and he said he really liked it. By the way my father used to work for the airlines and I used to fly for free when I was a student. I asked him as a totsl joke if he would want to play the flute on the album and he said yes. He actually recorded his stuff in his own studio in England and lugged the master tapes under his own arm to NY for us. He was flying over here and he carried about 20 pounds of tape reals with him.

PL: We actually set up a show for him over at the Lismar Lounge. He had a break in between Long Island and Detroit and he said he would come down. We set up a show on a Wednesday night and we were all sitting around saying no way he shows up and all of a sudden a cab pulls up and these two guys get out and one of them was him.

KT: Paul broke my nose at that show and I almost bleed to death. I had blood shooting out of my face like Monty Python. Third song were playing "Green Beret" and there it is, I'll never forget it. I'm playing in front of my musical idol in the shitty Lismar Lounge and Paul wails an elbow right through my fucking head. I didn't want to stop the show so I just bleed the whole way through. Blood was shooting all over. Ian stayed for the whole thing and ended up hanging out with us until three in the morning.

IE: How did the 6 And Violence end up with two drummers?

KT: That was a goof too. When we started in my basement Dave forgot his kick drum pedal and he knew I would get really mad at him so he started tying a bass drum to a chair and he was like this idea I have is really punk and I can play alot faster. I was wondering how he was going to do all the parts that require using feet and Kenny Kim was the sixth guy standing



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there so we gave him a pair of sticks and all the cymbals. He didn't know how to play but over the years he's become a real percussionist and he can play now on a standard set. The rest is bad history. Dave also used to drum for Ludichrist. We started this band in 1985 and Dave joined Ludichrist in 1986 or 87. He auditioned for them one night after we played a show at the Rogue Animal Hall in Brooklyn. We played with Rest In Pieces, Token Entry, Death Angel, Social Disorder and a bunch of other bands. Dave went right from that show to the Ludichrist rehearsal and joined Ludichrist.

IE: Having been around for ten years now do you have any regrets for not being at a much higher level with the band?

PL: It's our own fault. When your lazy and not out there playing all the time it's nobody's fault

but our own. It's harder to keep a leash on six people than it is four. When your lazy, drinking, one guy quits, one guy comes back, constantly auditioning people for the band it's really difficult. We're slow learners and were finally realizing all of this. We just needed a smack in the head.

KT: I don't know if we're ready to make a decision to quit our day jobs because it's a really big decision. It's life or death at that point.

PL: If we quit our day jobs we'd still be probably doing the same thing which is fighting with each other all the time.

IE: How would you describe your fan base considering your not your average everyday hardcore band?

KT: A long time ago it used to be everybody. We'd play with everybody from the Aqua Netters to Death Angel. Nobody knew how to take us. Fact is we are a little loud musically so we'd end up playing metal shows, hardcore shows, all sorts of other weird shows too. We play fast and loud so let the people out there figure out what we are. I think the average kid has a pretty diverse taste in music. We're just going to do our own thing and not worry about it because so many things just come and go. Just in NY during the time we've been around things have changed a lot.

PL: I want to say that the hardcore kids have been unbelievable for us. They just gave us a lot of support when we thought that we had nobody behind us. We were gone for a while and when we came back they took us in. We're not as hard as let's say a 25 Ta Life or a District 9. We have our own style and everybody has been really cool to us.

KT: I never want to lose the NY thing no matter where this band ends up. I keep telling people that nothing like NYHC exists outside of NY. There are a couple of hard bands on the west coast but the style and fun attitude just don't exist anywhere else. It's great to be respected by the hc kids.

IE: What do the members of the band do for work?

KT: I'm a freaking telemarketer in San Francisco. I actually sell telemarketing. I call people up and say "Have you ever thought about telemarketing?" The person says no and that's it. That's what I do all day. I actually do make my boss a lot of money but I see very little of it. That job allows me

to look like the freek that I am and also take alot of time off for my music.

PL:I work in a pharmacy in a hospital.I'm the inventory clerk.

KT:Talk about the candy man in the candy store!!

PL:I check in all the narcotics but I have a big camera watching me so I have to behave myself.I still can't believe they didn't give me a lie detector test or a urine test.Ray drives his van around for a courier.Nobody is really sure what Dave does but he's another freek.

KT:He pretends to be incredibly busy although he never is.At any given moment if you pull up to Dave's house he'll be sitting there staring at the wall with two pencils slapping away some insane drum beat from hell.Nobody can figure him out.Kenny Kim is a total computer guy.He hooked us up on the worldwide web.He also did a CD rom for us because that comes easy to him but not for us obviously.Its good in case some kid in Idaho can't come over to NY to check us out.Jay works for the same courier as Ray except he's in shipping.Thats about it.

IE:Kurt is on a 2 pm flight for California today.When can we expect to see the 6 And Violence back playing shows again?

PL:In November were going to do a big push to support the new record.Were going to go all over with shows in Boston, PA,CT,NYC of course.Kurt comes back on November 10th and were going to play as much as we can up until Christmas so come and check us out.

KT:We used to do alot of upstate NY college type shows and I figure only a small percentage of those kids have died so if we get the word out people tend to pop up in the weirdest of places.

PL:Were back and we ain't going nowhere whether you like us or not!!!



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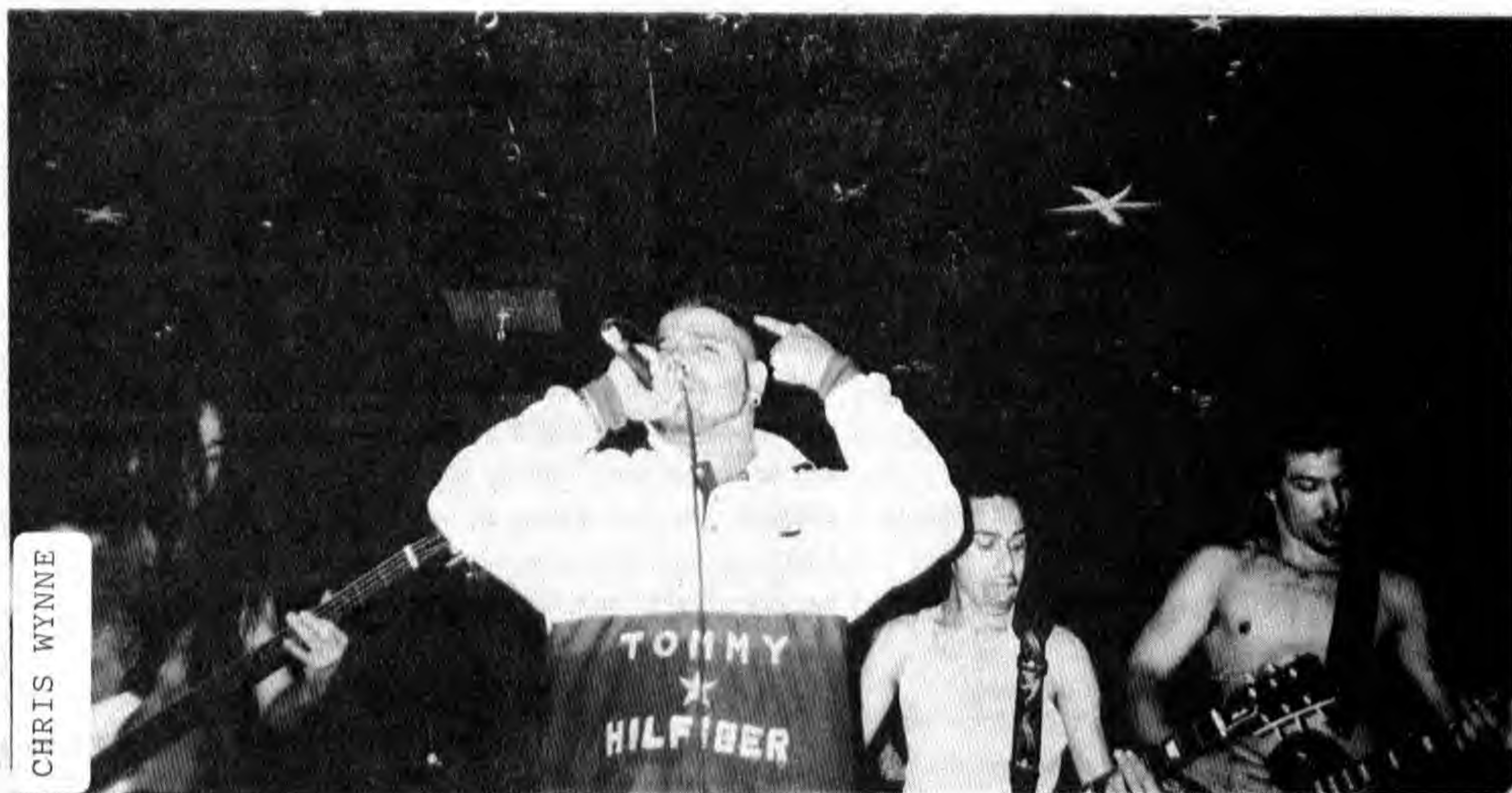
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DISTRICT 9



CHRIS WYNNE

Hardcore from the South Bronx? Who would have thunk it? District 9 are far and away one of the best of the newer crop of NYHC bands. They've already played a slew of shows in the NY area and have also released a very well received four song 7" called "Schoolahardknox" on SFT Records. Vocalist Myke + gee-tar player Cesar made the trip across the river to Whitestone Park in Queens where this interview was done on September 18th.

IE: Who's in the band, ages, instruments, and all that other preliminary stuff?

MK: I'm Myke and I sing (24), Cesar plays guitar and he is 18, Todd plays rythm guitar and he's 19, Loki is 21 and he plays bass, and Rey is on drums (27).

IE: How did you all hook up with one another?

MK: I met Todd when I was in a band called Close Call. We used to play Bond St. shows and Todd was always there. I met Loki about five years ago and he later was also in Close Call. At the time I met him he was in a band called Rampage. Cesar hung out with Loki and he wanted to try out for Close Call but he sucked so we wouldn't let him in. He practiced alot after that and when he got better we let him in. Rey was in a band called Seventh Sense and I met him after I saw them play one night.

IE: How did the transaction from Close Call to District 9 take place?

MK: Close Call started in late 1989 going into 1990. They had a whole band except for a singer so I went down there and tried out. I came up with the name Close Call and thats how things got rolling. Close Call had alot of problems with drummers and it really inconvenienced the band. After awhile we wanted to start off with a new beginning so we got two new guitarists and Loki came up with the name District 9. District 9 is the district that we live in in the Bronx. Close Call played a total of nine or ten shows.

IE: Your "Schoolahardknox" 7" is being reissued onto CD with bonus tracks.

What can we expect on the bonus tracks?

MK: The CD version is going to have guest appearances by No Redeeming Social Value and Roguish Armament. Those guys will appear on the two new songs.

Were going to have a new song based around what No Redeeming does and the other new song will be rap style like what Roguish does. So far the 7" has been doing really well although were not sure on any exact numbers yet.

IE: I saw you play at least 14 or 15 songs one time at a Coney Island High show. If you have that many songs already written why did you pursue only a four song 7" instead of a full length album?

MK: Not everyone in the band had a job so money wise its kind of hard to put something out when it was only three people putting money into the band. The deal we made with SFT was that SFT would put up some money and we would have to come up with the rest. It also would have taken too much time so were basically waiting until we have enough money to go into a studio and do our own shit.

IE: Whos that little kid on the front of your 7"?

MK: You mean that little bald headed ugly kid? Thats Loki's godson, Ifram. This guy Joe Rampage sort of raised that kid and that kid is like this six year old who listens to metal and hardcore. Loki told me we would just shave the kids head and use it for the record cover. The rest is history.

IE: District 9 was recently video taped for a NYHC film documentary put out by Velebit Productions. How did that whole thing go?

MK: The only show they taped us playing at was at Coney Island High with Mad-ball and Crown Of Thornz. I didn't get interviewed personally but Cesar + Loki did.

CR: We both got interviewed seperately in our own houses. It was fly but he had all these weird questions. I wanted to smoke a blunt with my mom in the interview but she didn't want to come out. Then they went to Loki's house and interviewed him and his animals.

IE: What kind of animals does Loki have in his house?

MK: He's got a baby alligator, a boa constrictor, a python, two terrantulas.

CR: I think he got rid of the two terrantulas.

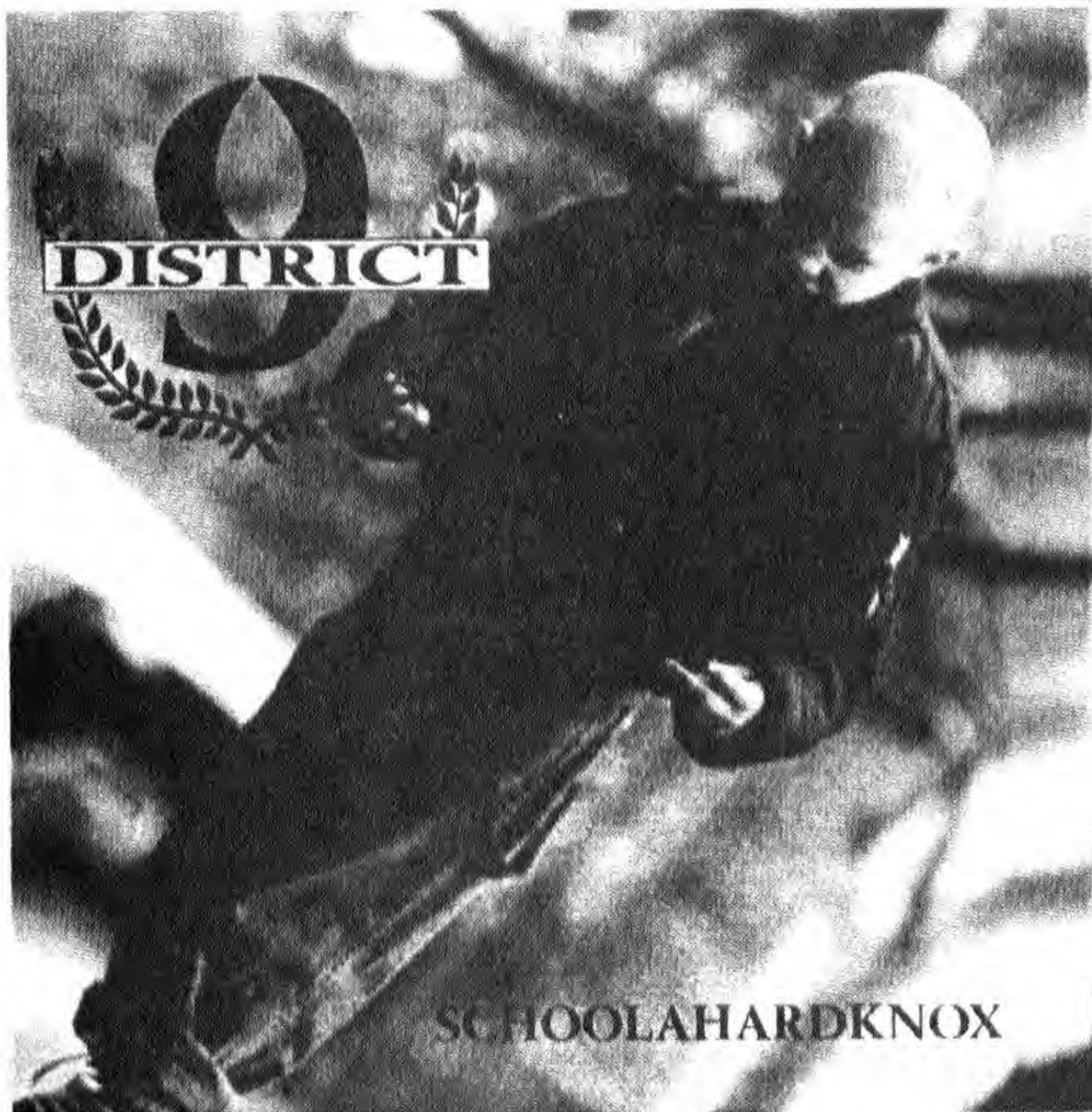
MK: Well anyway, he had them. He also has ferrets and this other lizard thing that looks like satan. Its mad ugly. This is his mom's place too but he is trying to turn it into his own little Bronx zoo. They're all caged up and everything but he lets them all out sometimes when were over. Everybody in the band has pets, its just not Loki.

CR: I got two snakes, two birds, and a little dog named Baby Meth. Its a little dog but its only got one eye like Method Man. I also just got a new cat.

MK: I had an iguana but I gave it to my girl. I have this big lizard just like the one in that movie "Stone Cold". I had this other big fucking lizard but I had to choke the shit out of it because he bit me. I took him out of his cage and he bit me so I started choking him with a



CARL
GUNHOUSE



shoelace. My mom walked in and made me stop before I killed it. Rey our drummer has two cats and Todd has that afro he's been wearing around.

IE: Your record was originally supposed to have an insert with a collage of all of Myke's summonses that he has obtained over the past few years. What have you gotten summonses for recently?

MK: I got so many summonses and it's just too hard to begin with. I got summonses on the subway for riding between the cars, pissing on the sidewalk summonses, indecent exposure summonses, that's when I mooned a cop. Hopping turnstiles summonses, running red light summonses. I got mad suspensions from my job, mad pink slips. Just mad fucking shit. There were just too many to put in-

side the record. I had so many summonses at once that they sent me a letter telling me to pay up or I'd have to spend 60 days in jail. I had over a grand in fines. My mom had to pay that shit too. It ain't worth getting locked up for. Don't ever let the man lock you up.

IE: Myke, you did a little rap part on Fahrenheit 451's "No More Promises" track which appears on the IJT Records "NY's Hardest" compilation. How did that come about?

MK: We were over Frank's (Fahrenheit 451) house and I felt the song sounded empty at that part. The song was good but I felt it needed a little something to it. I told Frank I could write a little rap for that part and he liked the idea. It took me about five minutes to make the lyrics up, he recorded it, showed it to the band and they liked it. That's how that came

about but I don't like how it came out on the comp. It's not produced the way we wanted it to be. They took that comp and did whatever they wanted with it. Nobody was there from the bands to help produce it. I could understand if they didn't have enough money but you can't take a band's shit and produce it yourself. Just because it sounded good to them doesn't mean it sounds good for everyone else because things don't always work like that.



JEN TORPJE

IE:Wasn't District 9 supposed to be on the IJT Records compilation instead of Fahrenheit 451?

MK:Close Call was supposed to be on that comp and IJT kept asking me about doing it.At that time Close Call was supposed to get signed to Mechanic Records.We didn't want to waste songs by putting them on a comp and then having to come up with new songs for the Mechanic record.We told IJT that we didn't want to be on it and we gave our spot to Fahrenheit 451 who were Without A Cause at the time.IJT didn't know much about those guys but I told them to trust me that they're good.

IE:Getting back to Close Call,you guys had a manager taking care of business for you back then.How did that work out and what are your feelings about hardcore bands having managers?

MK:In my point of view managers are just there to fuck you and thats what happened to us.Nowadays were not doing things by ourselves because we got our man Kevin from SFT behind us.If it wasn't for him District 9 would be unknown.It would just be another Close Call type of thing.Your better off having a person who promotes you instead of having a manager.Close Call didn't have any money and this guy came and approached us about a manager, we didn't go looking for him.We saw a guy with money who was willing to pay for studio time and alot of other things.

CR:He would buy shit for me and I wasn't even in the band at the time.

IE:Frank from Fahrenheit got credit for writing "Payback" on the 7".Did he write any other songs and why did he leave the band?

MK:Frank got credit for writing "Payback" on the 7" but I didn't get any fucking credit for writing that little part on that comp.Just kidding Frank.He was an original member of District 9 and he helped write "Payback" and "Think About It".Frank was supposed to stay with District 9 but he wanted to pursue Fahrenheit 451 also and he ended up leaving.

IE:Your rythm guitarist Todd didn't play at all on the 7" although he had been in the band for awhile.What happened there?

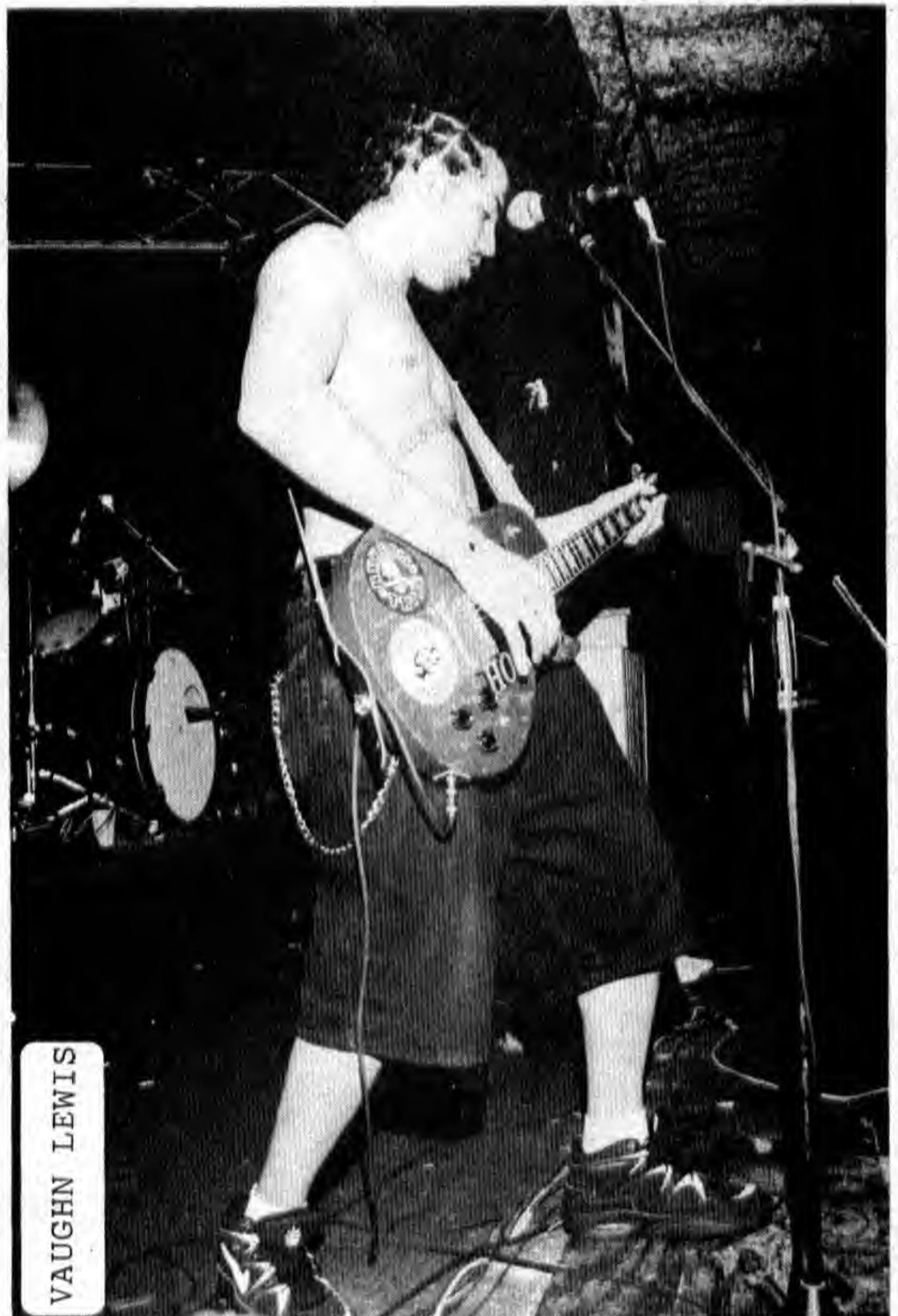
MK:Todd was in Europe with Warzone so thats why he isn't on the record.Todd is still in Warzone and he was playing for Profound Effect although he didn't play on their record either.I guess Todd just makes appearances.

IE:You don't see alot of bands or shows coming out of the Bronx. Is there anything at all going on up there as far as hardcore goes?

MK:There is no hardcore in the Bronx but were trying to build it up.You got a bunch of lame ex-metalheads that want to be into hardcore going to shows but they don't know whats up.

CR:I got into this music from Myke and Lokie.Before I knew them I wasn't even listening to anything close to hardcore.

MK:I ain't no front.I started off



VAUGHN LEWIS

as a lame metalhead too but I found my roots. I was saying to myself that this shit is just better than that shit. My boy Dino gave me a tape of AF's "Victim In Pain" and after that I just kept buying shit. Then it was Killing Time, Gorilla Biscuits, then Quicksand. Just all the real bands that used to play at the old superbowl.

IE: Do you guys try to convert some of your friends in the neighborhood from rap to hardcore and what do they think of hardcore in general?



MK: If people in our neighborhood don't like it then it's up to them. Most of the kids that I know who like rap also like hardcore. Don't believe the hype that they group hardcore in with that crazy metal satan shit. They ask me about it and they want to be down with the shows. Close Call once played at the Bond Street spot with Mer-auder. It was like Bronx on one side and Brooklyn on the other side. There were all these rap kids from both sides and it almost broke out into this big stink but that's what it's not about.

IE: There is a skate park in the Bronx that occasionally puts on shows. What's the story there?

MK: They don't want us back there anymore. District 9 played there twice. We have this weird kind of following in the Bronx and I don't know how to describe these kids.

CR: They're just weird ass mutha-fuckers!!

MK: They're fucking weirdos. Every time we play there kids are doing fucked up shit in the crowd. It's a public park called Mullaly's and it's right down the block from Yankee Stadium. Whoever sets up these shows has to go through the parks system and they only charge a dollar to get in. The shows themselves were good but like I said, we attract weird people.

The last time we played they

broke all of the equipment. There was one microphone not working so I threw it. One of these kids picked it up and started banging it and then everyone started grabbing the other microphones even off of the drums. It was all Frank's from Fahrenheit 451 equipment and I caught the blame. The park doesn't want us anymore because they broke the stage too. The first time we played, they broke the stage, the second time we played they broke the stage again so we were not allowed back unless we pay for wood and I ain't paying for no plywood.

CR: They're still having shows but were not allowed back.

IE: District 9 is also banned from another place in the Bronx called The

Depot. How did you manage that?

MK: We all took our clothes off and got naked on stage.

CR: Fuck that, I had my pants on! Only the vocalists were naked.

MK: We were playing there that night and Dean, Mike, and Kent from No Redeeming Social Value were fucked up and ended up coming up on stage. We were all naked except for Kent and he was there just in his Fruit Of The Looms and his pants around his ankles. It all started when those guys came up on stage and added their lyrics to one of our songs. One guy pulled down his pants and then shit got out of control. It all ended up with ladies leaving the club and District 9 being banned there forever. Somebody's got a video tape of that shit too.

IE: What kind of jobs do you guys have?

MK: I got a 9 to 5. Check that, I've got a 7 to 3. I do sanitation and grounds work for the Hunts Point Market. Recycling, sanitation, all that shit.

CR: I smoke 24 hours a day.

MK: Loki just got a job mixing chemicals. He doesn't want to tell us exactly what he does but he has to wear this science outfit. Imagine all those toxins and that mutha fucker's head is big enough as it is. They're going to use him for testing. Todd works for Black Tail Magazine. It's a porno magazine with just black ladies in it. He scans pictures through a computer. Rey delivers food and he plays in mad bands. He's in Killroy, Kingstone, and us. Kingstone is like some slow alternative stuff and Killroy is like a heavy rock, rap type of thing. District 9 is melodic punk rock.

IE: And to wrap things up, Myke why does it always seem that you're wearing a knapsack up on stage and what's in it that's so important?

MK: You can't leave your shit laying around or somebody will walk off with it. I keep all my shit in there. I got my brushes in there, oils, gel, sometimes weed. Whatever I can fit in there is in there. It makes me feel comfortable on stage and it's a back breaker if I jump off the stage and nobody catches me! I want to give shout outs to the brothers in Fahrenheit 451, SFT Records, and my girl Jessica.

CR: To my mom, you know she has to be up in this.

MK: Solo, Bronx Tribe, Phil, 6+Violence, No Redeeming, Roguish, peace!

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POWERHOUSE



A non-NY band in In Effect? Guess it had to happen someday. Musically Oakland's Powerhouse are more NY than alot of the home grown acts that seem to be just following the rules nowadays. Their demo blew me away and since vocalist Cris Howser comes back east now and then he was able to fill me in on the whole Powerhouse story. Powerhouse is Cris(25) vocals, Ernie(27) bass, Eddie(26) guitar, Garcia (25) guitar, and Jay(23) drums.

IE: Cris, you and your old guitar player Scott are originally from New Jersey. How did you wind up in a band all the way over in Oakland?

CS: Scott left NJ in 1989 to escape alot of legal bullshit. He had alot of tickets and shit like that. His girlfriend that he met in NY grew up in San Francisco so they moved out here. I came via Los Angeles. First I was in East Hollywood and it sucked real bad, lots of "rockers" and just fake people. Come 92 I split to San Francisco, hooked up with Scott and kicked it with him.

IE: How did Powerhouse get started? Was it hard finding people in Northern California who wanted to play more of a NY style?

CS: Ernie started the band in 1993. He always had some sort of project going on. Scott knew Ernie from an old band they played together in with Eddie too. The lineup was originally Ernie, Kevin Reed from Attitude Adjustment, Eddie and these two other guys Scott and Gene. I guess Kevin and Gene weren't into it too much so after trying for about six months they got me and a guy Eric to play drums. Eric played on the demo. He wasn't really down for the hardcore thing so we found Jay to play drums. It wasn't too hard finding people even though hardcore isn't as big as punk out here. Ernie knows about half of Northern Cali and they're all down like us. They know whats real.

IE: What have you put out so far and whats on tap?

CS: Right now all we have is a six song demo but we just recorded three new songs. One of the new songs is going on a compilation coming out of Berkeley called "8 Years Later" on Slave Records. It should be out by the end of the year. The label is really Slave One Records. Slave One also wants to put out a 7" for us by the end of the year.

IE: You were telling me that Lars from Rancid is a Powerhouse supporter. How is he helping out the band?

CS: Lars Rancid is really cool. He's down and gets to shows as much as possible. He likes us enough that he wants to produce the Slave One 7". I heard his production and he definately knows his shit. He said he would help out with shows too. That would get us fat exposure and its cool to get that kind of support.

IE: Fat Records was also showing a little interest awhile back. Anything brewing with that?

CS: We played with Face To Face in March and Fat Mike was there. He went up to our drummer Jay and said he'd be in touch, but that was about as far as that went.

IE: You guys played a week long four date tour with Madball recently. How did that go?

CS: We played the only four shows in the state with them. Best time I had in a long time. They are not only one of the best bands around right now in my opinion but they are really good people too. From the first night we played with them they backed us up. Down in Southern California we had some schism with white power kids and being as three Powerhouse members are Mexican we had a need to talk mad shit on them. So we did and Madball backed us up 100% when confrontation came up. We played in LA on the last night and there was probably 20-30 white power kids. Anyway these guys were stiff arming people in the pit and everybody was pissed. After Madball had played three songs Freddy smashed one of them in the face with a mic stand. Jay our drummer jumped in the pit with a cymbal and started smashing fools. That was the end of that show as you might have guessed. I feel bad for all the people who payed good money to see a show and then have it get fucked up like that.

IE: Is there alot of white power stuff going on at shows in your area?

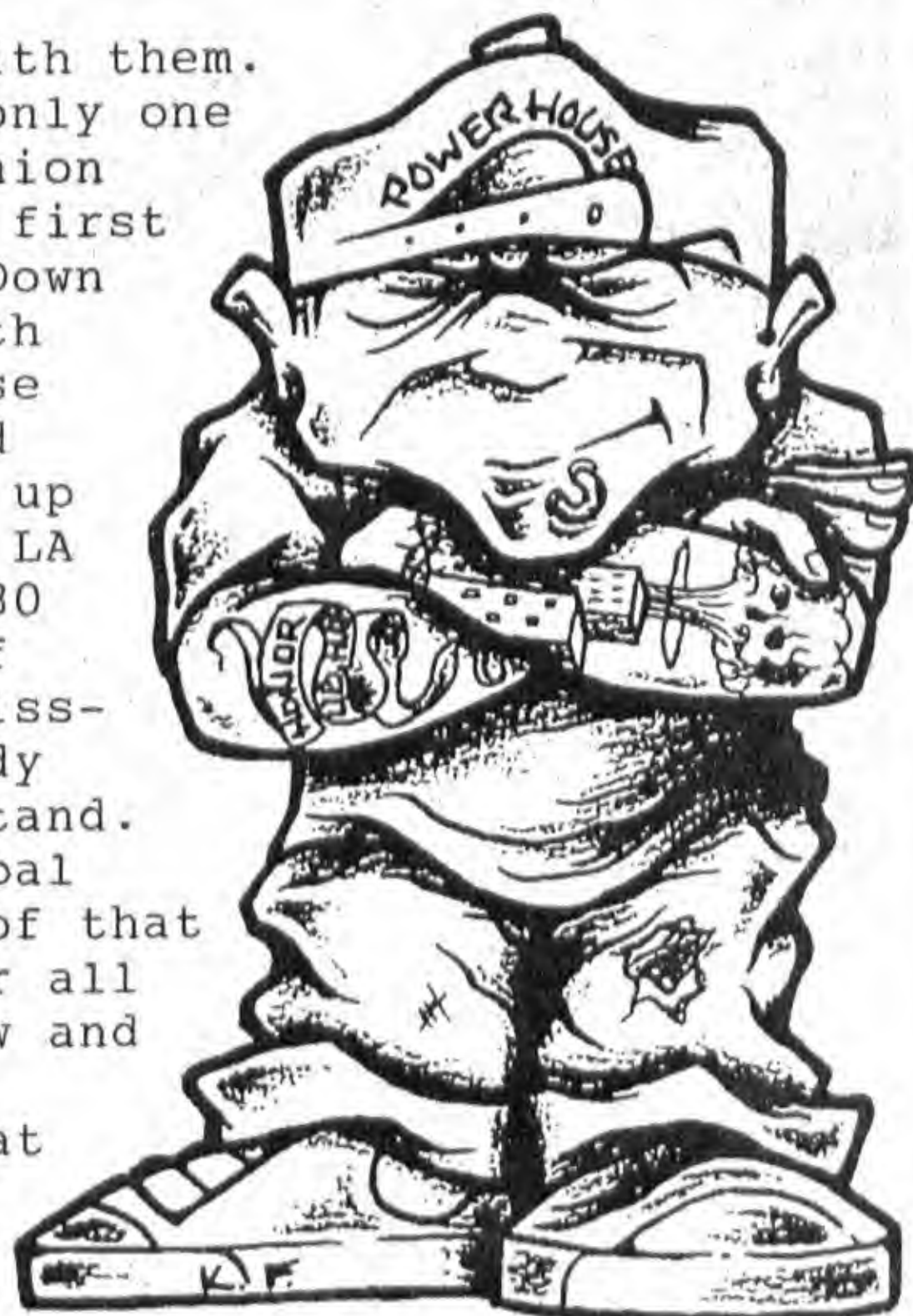
CS: The way I understand it is from the early to mid-eighties there was alot of white power shit going on even in the bay area. I really haven't seen it around here though now. If they are they ain't wearing their politics.

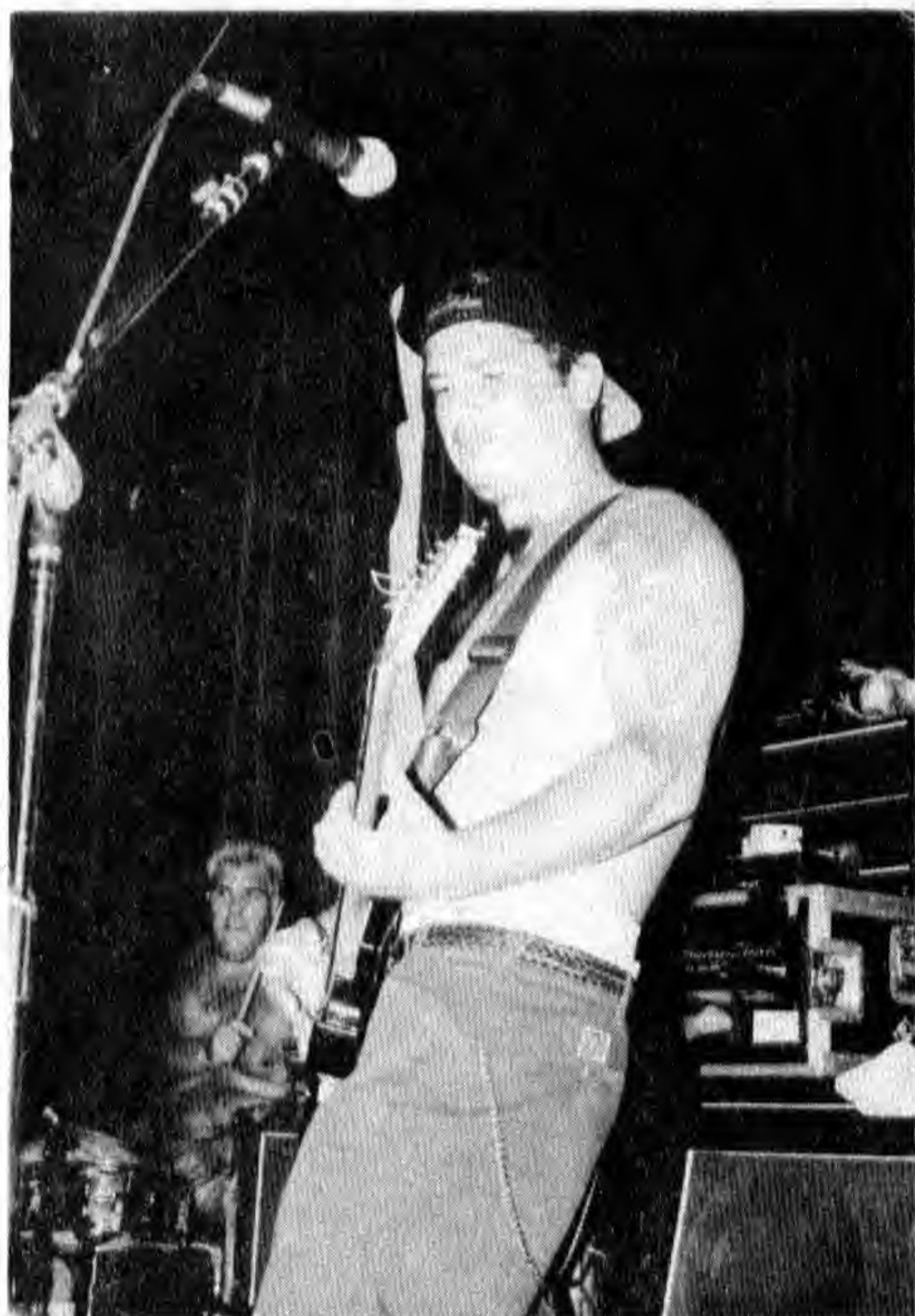
IE: What about gang violence at shows?

CS: I think it depends on the bands. When I was in Hollywood I knew mad gangs would roll but around here everybody is more into sticking together and having a good time.

IE: Overall though how is the scene in your area?

CS: For awhile it was real quiet out here. There were only punk rock bands and that was it. I guess people started itching though and it seems like its starting to hit again. Lately you can hit two or three shows a week and see hardcore bands. Bands coming out now are Redemption 87 with Eric from Unit Pride and they got Timmy Chunks from Token Entry on guitar. I tripped when I saw him out here. Also we got Hoods and Nationhood both from Sacramento helping out to build the scene. Zero Bullshit from Fremont and Second Coming who has Joey from Breakaway singing. I





heard from a pretty reliable source that Attitude Adjustment will be busting some shows soon. Last but not least there is Deep Down with Zowie Leeway and Luke Warzone bustin out. Most of these bands play in a NY vain. Berkeley Square in Berkeley is a real good place to play and so is Trocadero in San Francisco. The problem out here is there are too many 21 and over clubs. Were trying to get clubs to accomodate the kids.

IE: What was your best show so far?

CS: Our best show was definately with Machine Head. We had the supporting slot and the club had over 1200 people in it. It was the biggest show we've gotten to play and we were really happy with the crowd response.

IE: If you took a kid from NYC and brought them to a hardcore show in Oakland what are some differences that they'll notice?

CS: Major differences are circle pits and the amount of punk rockers that go to the shows. However the hardcore kids out here have just as much heart as anywhere else.

IE: Any plans to bring the band over to the east coast even if its just for a week or a weekend?

CS: We want to play the Superbowl this year if they have it. We had the opportunity to play last year but it was just too short of a notice. If we do that we would like to play Coney Island High and maybe Jersey and CT.

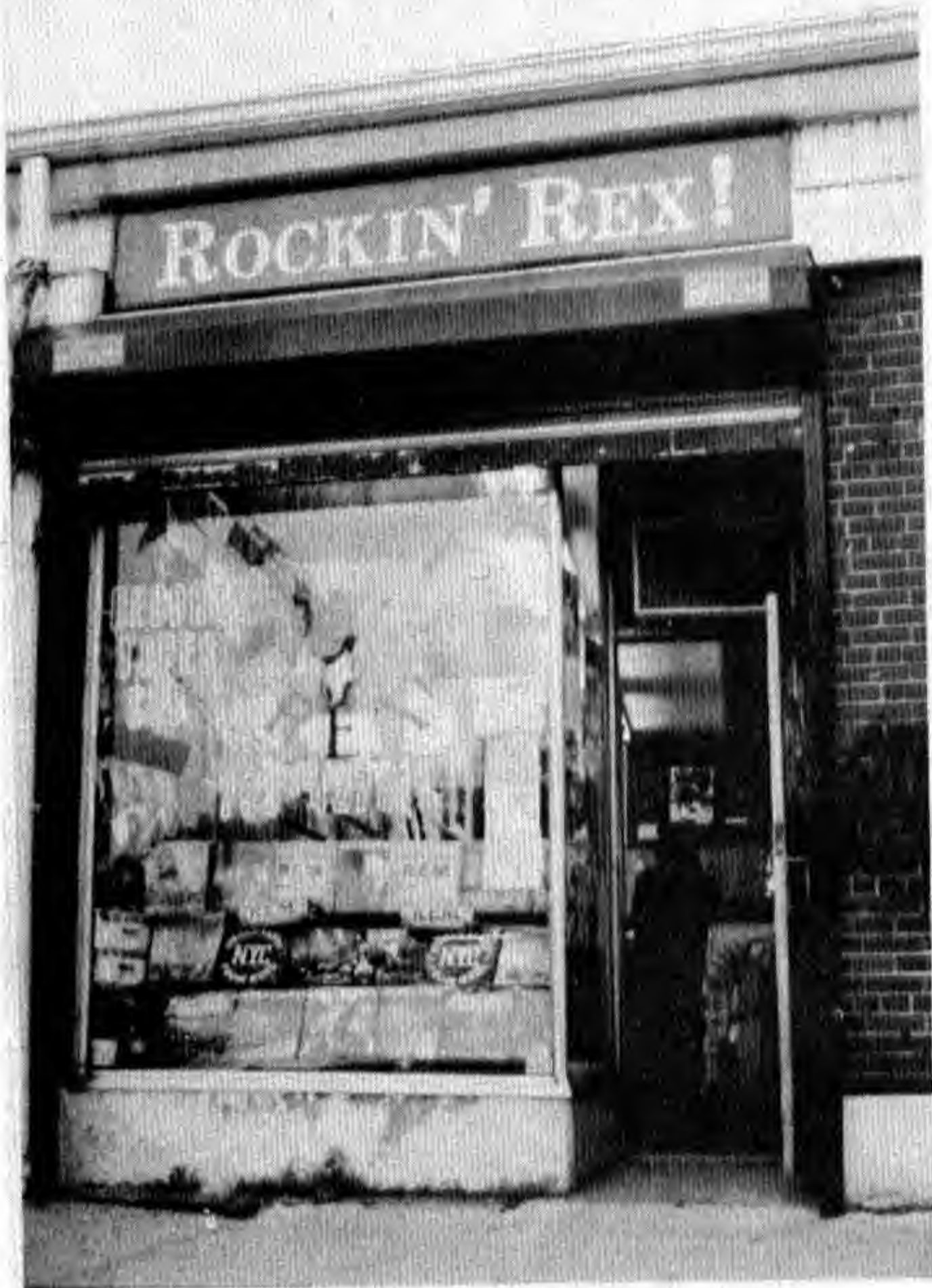
IE: Some of your lyrics lean towards straight edge. Where does the band stand on this topic?

CS: I'm the only straight edge guy in the band so we are not a straight edge band. I also ain't writing lyrics trying to preach or anything. I just write what I know and what I see. Nothing I write says don't drink or do drugs. Its a little ridiculous trying to tell people how to run their lives. The only reason I am is because I used to be a major fuck up and it took rehab to get me back on track. As for the rest of the band they love their beer very much.

6 song demos are \$4 ppd and double sided t-shirts are \$12 ppd. Stickers are free. Write to Powerhouse at: PO BOX 30995 OAKLAND, CA 94604..

PowerHouse

ROCKIN' REX RECORDS



Outside of the legendary and now defunct Some Records I always thought Rockin Rex Records in Yonkers was the best of the rest. Great atmosphere, great prices, and just a cool place to hang out for an hour or two. Sure the selection wasn't always the greatest and the place always looked like it just got hit by a bomb but hey, that's punk rock. I always went there with the intentions of having Tony, Joey I, or John let me know what's new and good and they never steered me wrong. The store closed down on August 31st leaving a big void for the youngsters of Westchester but there is hope of a comeback not too far off. Head honcho Tony and employee of the month John Franco (Awkward Thought+Nawpost) were interviewed on September 20th in a vacant parking lot behind the old store.

IE: When and why did you open up Rex?

TY: I opened up Rex in November of 90. I had been running record stores for eight years at that point. Right across the street from where Rockin Rex is there was this record store called Mad Platters. I started hanging out there in 1980. Mad Platters split apart in 1986 and I went with

one of the owners to a new store in Hartsdale. After awhile I wanted to branch out on my own but I had to wait some time to do it. I worked at Bleeker Bob's Records for around a year and a half and then I opened up Rex. The area here in Yonkers has really changed enough where a store like Rockin Rex isn't really needed anymore but I still had a lot of fun.

IE: What brought about the closing of the store?

TY: A couple of months into opening the store I realized something was wrong with the landlord. The agent for this property was given the property to him by his dad, he promptly sold it off in the late 70's, and the people he sold it off to ended up dying so it was still in his hands but it was going through these big court battles. There was an interim guy who was trying to screw the heirs to the property. Everybody ended up catching up to this interim guy because he was crooked in a lot of other places. He had embezzled at least a million dollars and he ended up jumping off of a building in White Plains. When this happened I had already owed around \$40,000 in back rent. When they came to me looking for the money I told them that I had been paying the guy who killed himself in cash. They did not believe me at all but I gave them a little bit of money and agreed to leave the store with no judgements against me. I have a really good standing with a lot of distributors and I will open up again, it's just that I had three years of free rent and you really can't turn that down.

IE: What are the plans right now for the new store?

TY: The new store will most likely be in White Plains. There are a couple of locations I'm looking at there and I don't want to rush into anything. I

ROCKIN' REX RECORDS

don't want to rush to open the store because right now its late 1995. January and February aren't really good months and I don't want to sit in a new store with no business to start off. So I'm shooting to open up again in March. A lot of the kids who came in were from Scarsdale, Pleasantville, and Valhalla so this new store will actually be closer for them.

IE: What did you end up doing with all of the leftover merchandise?

TY: I ended up selling an AF 7" for forty bucks or something. I still have about ninety percent of the stock and I didn't blow a lot of it out because it wasn't a thing where I owed money. Now that I have a couple of months off I'm going to be setting up a mailorder service. In the early stages of Rockin Rex I was doing fairly well with mailorder but I slacked off after awhile.

All the good stuff is in my apartment. The other stuff is in storage and at my grandmother's house. I was living in the basement of Rex for awhile so I also had to go out and find an apartment on top of everything. My wife has a job so it wasn't all that bad. So now she supports me.

JF: He lies around the house naked all day with a beer in hand.

TY: I'm also going to be driving a cab pretty soon to help things out in the meantime.

JF: Tony is going to be selling records while he's driving.

IE: How did you end up having bands play live in the store?

TY: A couple of months after I opened I convinced the sports bar down the block to start doing punk and hardcore shows on Sundays. Hell No played one of their first shows, Bugout Society played a few shows, John's bands were always highly featured because I couldn't get rid of him.

JF: Tony let the bands on my label (Nawpost) play all the time because I bought so many records at the store.

TY: From out of town we had 23 More Minutes. They had a record out on Very Small Records which I thought was a great label along with the early Look-out stuff.

JF: Don't forget about the Killing Time show where Anthony threw out his shoulder during the first note and everyone in the crowd took his spot. If you knew the words you were the singer.

TY: That sports bar (The Players Club) went out of business and for awhile I was trying to find people who wanted to open another bar there. I found people who were interested but the landlord turned them down because he was still trying to devalue the property. The Players Club went out of business owing the landlord \$75,000 and they got away with it. Stores all around here have just packed up and left owing 50 or 60,000 dollars. I figured since the bar idea wasn't going to work I'd put shows on in the store and it worked and I kept doing it. We weren't getting major bands in here and I wasn't overly promoting the whole thing because we knew we would have around 20 or 30 kids hanging around anyway because the shows were free. If I charged admission then they could get me for not having a





cabaret license. At the very end of Rex they started sending in the fire marshall to give me tickets. I video taped the whole thing and they completely screwed up the whole ticket.

JF: There was a cop outside the store telling the kids to go inside and as soon as they did the fire marshall came in right behind them.

TY: We had well over 100 shows at the store with at least 50 different bands playing them at one time or

another.

IE: When you had shows you never packed away any merchandise. Since the store was always cramped did you have any problems with theft or smashed up records?

JF: I think more people respected the store and Tony so they didn't fuck off.

TY: I made it understood that anybody who caused any kind of problem would not be let back in the store. I wouldn't deal with them even if they started flashing money in my face because they did something wrong to me. There was a lot of trust and kids kind of watched the other kids to make sure nothing got out of hand. We had very few problems and nothing ever got stolen.

IE: Would you consider Rex more of a punk store or a hardcore store? I kind of felt you split it right down the middle.

TY: The whole pop punk thing was definitely big for the store. The hardcore scene was equally as strong with bands like Next Step Up, Strife, Earth Crisis and all these other bands that are bubbling underneath. They're doing as well as bands like Sick Of It All were when they first started out. I tried to ride the store in the middle with the punk and hardcore crowds. I also had r+b records, funk records, but a lot of the black community didn't see that. They saw punk rock and they didn't want to deal with it. I would have liked to carry more punk and hardcore but I also had to carry some of the college and alternative stuff. To be successful you have to go up against big stores like Tower who are just up the road. The main thing I had over Tower was having the bands play here for free. Whether it was a punk, hardcore, or alternative band they would bring their own crowd and that meant more business.

IE: What other things besides records did the store carry?

TY: Hair dye, jewelry, t-shirts, stickers, zines. Then I got into video with live shows and cult films. The video is going to be a big part of the new store. I'm going to have the new cult films as they come out like "Clerks" and "Reservoir Dogs". I also rented stuff out too. I'm a fan of a lot of different kinds of music so I love getting unofficial releases by a band especially for shows that I was at.

IE: Ever run into problems for carrying stuff that's not licensed?



Live at Rockin' Rex Record Store in Yonkers

TY: Yeah, there was this one band from Brooklyn who are pretty big now and they're on Warner Brothers. I did two in stores with them and I payed \$300 to advertise them on WSOU. The in stores were successful, the band was very nice to me and I thought everything was great. I was getting unlicensed live shows of this band from tape traders and this band put in print that it was alright as long as they got a copy of the tape. I was selling these tapes at a Lollapalooza show in NJ. I was selling them at \$15 for two shows. You go to some spots in Manhattan and they have the same tapes that came from my copies for \$25 a pop without a cover. Someone bought a tape from me at the Lollapalooza



show and ran off and got the singer from that band from Brooklyn. The singer of this band comes running over to me with the tape in his hand. He started pushing me and ended up hitting me a bunch of times. The other guys in his band were there and they were kind of stuck in the middle. They realized what he was doing to me was wrong but they didn't do shit.

JF: That's their image that they're tuff guys and they have to go around punching people to keep up their image.

IE: Rockin Rex had a fairly busy bus stop right in front of the store. Did this help attract a lot of weirdos?

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TY: We had a naked girl on the copier. She made a copy of her ass. We left that up until we closed down. I think John still has it. I had an old woman come in and ask me for chicken livers. We had a lot of great, really weird regulars. We had Willimina who was this 75 year old lady. She ended up introducing Sealed With A Fist one time when they played at CB's.

JF: Don't forget mildly retarded homosexual Charles who was always looking for Slayer records.

TY: He was definitely a character out of Mr Rogers neighborhood. There was one time where we had this posse of kids who were waiting for the bus and they wanted to fight me and John. They were making fun of John because he had a mohawk and glasses. They were telling us to come outside and kick their asses.

JF: Tony made like he was a gay guy. He ran at them trying to kiss them and they all ran like hell.

TY: Front window got smashed twice by high school kids fighting while waiting for the bus. Each time it cost me \$600 to get a new window.

JF: These were guido kids each time and as usual the store got the blame because people just assumed since they're kids they must be there for the store.

IE: Didn't you also release a couple of records on your own label recently?

TY: I just released the Jake and the Stiffs 7" which is like Detroit fueled punk rock from southern Jersey/Delaware. The punk stuff is called Gunk

Records and I'm also putting alternative stuff out and it will be called Radiant Faze. I want to sell these records to distributors so when I open the store back up I'll offset what they owe me by getting more product. Anyone interested in mailorder just drop me a line.

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'ZINE REVIEWS

STAR WARS-ISSUE #1,48 PAGES \$3.00 PPD.

Carl is at every show with camera in hand and that probably explains how he crammed over 100 photos into this awesome debut. Long and in depth interviews with 25 Ta Life, Rejuvenate, and Murphys Law. Quality paper, crystal clear pics, reviews and all da other zine stuff. CARL GUNHOUSE 244 W.64 ST, APT 3F, NYC, NY 10023.

CRUCIAL TIMES-ISSUE #1,42 PAGES \$2.00 PPD

Another great debut. Interviews with Sick Of It All (great questions), Ignite, and Sammy from Civ. Lotsa photos and record reviews. Great start. CHRIS ALPINO PO BOX 471 PLAINSBORO, NJ 08536.

HARDWARE-ISSUE#7,64 PAGES \$2.00 PPD.

Hardware, Hardcore. Hardcore, Hardware. They go together like peas and carrots. More in-depth interviews from an "old school" perspective provided by zine vets Brett and Dave. I love this zine even when they interview all bands I've never heard of. #7 has John Joseph on the old Cro-Mag days, AJ from Leeway, and Sick Of It All. A must have. DAVID KOENIG 216 W. MUNSELL AVE. LINDEN, NJ 07036-4426.

AGAINST THE STREAM-ISSUE #0,36 PAGES \$3.00 PPD.??

This is from Germany? Looks like this guy interviews every single NY band that comes rolling in on tour. Short but interesting chats with Madball, Crown Of Thornz, Shelter, Earth Crisis, Sick Of It All, and three more. Professional layout and overall the quality here rules. RAINER KNABBEN, PUTT 12, 42781, HAAN GERMANY.

BACK TA BASICS-ISSUE #3,60 PAGES \$3.00 PPD.

Zine put out by Rick from 25 Ta Life. #3 has interviews with Earth Crisis, Cold As Life, Excessive Force, Integrity, and Next Step Up. How much shit can we cram in here? Tons of ads, reviews and scene info. Handwritten but neat. #4 out soon. Highly recommended. RICK HEALY 86 3RD AVE. PATTERSON, NJ 07514.

STUBBY FINGAZ-ISSUES #1 AND #2,60 PAGES \$3.00 PPD.

2 issues attached to each other! You get interviews with Age 9, Krutch, 141, Dominion Soul, Standpoint, and Fear Factory. We gotta get this guy a typewriter. He knows what's up but you can't handwrite an entire zine with this kind of penmanship. #3 out soon with Cold As Life, Hatebreed, Life On Trial, GMK, and Krunch from NJ. Support! PAUL REYES 41 ESSEX ST. BELLEVILLE, NJ 07109.

ON THE RISE-ISSUE #1,60 PAGES \$2.00 PPD.

Krutch, Hatebreed, Kurbjaw, and Standpoint interviews. Kinda like Back Ta Basics. With 60 pages there is a lot to check out but we gotta neaten this bad boy up a little. Keep it real. 26 W. SUMNER AVENUE ROSELLE PARK, NJ 07204.

NO SCENE ZINE-ISSUE #4,6 PAGES,2 STAMPS PPD.

Real small straight edge zine outta Lincoln Nebraska. Booger says there is no scene there and he's out to get one started. Interviews with Rick from 25 Ta Life and that In Effect guy. BOOGER 1202 "F" APT B2 LINCOLN, NE 68508.

TIME WILL TELL-ISSUE #3,32 PAGES \$2.00 PPD.

Zine put out by the drummer for Standpoint (good band). Interviews with Age 9, 108, and Mouthpiece. Might sound like one of those boring all straight edge zines but it's not. Very open and refreshingly honest as always. STEVEN ASBURY 28 TUDOR DRIVE, WAYSIDE, NJ 07712.

HCMS-ISSUE #1,42 PAGES,\$2.00 PPD.

Is this the new Back Ta Basics? Same format plus there is an interview with 25 Ta Life and Rick also does some reviews. Krutch interview as well. Flyers, ads, you know the deal. C/O RICH, RD3 BOX 3631 E. STROUDSBURG, PA 18301.



IN EFFECT



REVIEWS

ADJUSTMENT-"BLUE HARVEST" DEMO 95

These youngsters need alot of fine tuning. Some impressive drum beats from the kit of fifteen year old Karsten stick out in my mind. With the kid providing the backbeat to the rythm section, they have some growth potential. One listen to this tape and it is apparent that the members of this group list Outburst and Sheer Terror among their influences. ADJUSTMENT 454 SPRING-WATER LN, NEW CANAAN, CT 06840. PETE-(203)838-7370.

AGNOSTIC FRONT-"RAW UNLEASHED" CD

If anyone out there needs an AF discography from the early days here it is. A 62 song onslaught covering band history from 84 Don Fury rehearsals to an unmixed version of "United Blood" to tracks from the "Message From The Underground" comp. Add to that a 16 page booklet as well. Something definately to check out for all you old school punkers and hardcore freaks! REVIEW BY: JOSEPH AFFE. GRAND THEFT AUDIO 501 W. GLENOAKS BLVD, STE 313 GLENDALE, CA 91202

ARISE-DEMO 1995

By far one of the best Boston hardcore bands in a long time. This tape is nothing like the stereotypical sounds that come from this stale scene. The music is technical, progressive and heavy, while the vocals are very much like Blaine from the Accused. Songs like "Graffilthy" and "Spy vs Spy" are so indictive of the recent movement younger Boston bands (like Overcast and Opposition) are pushing for. Lyrically twisted, I prefer this stuff any day to some of the dreck that masquerades as hardcore. No gangster posing, no tough guy bullshit, just heartfelt anguish. A great cover of Celtic Frost's "Dethroned Emporer". Don't miss them live either. REVIEW BY JONAH JENKINS. ARISE: 26 FARRINGTON STREET FRANKLIN, MA 02038.

BAD RELIGION-"ALL AGES" CD

Hey, Bad Religion is back with a brand new album on their old label Epitaph!! Well, sort of. This is a greatest hits record of just the stuff released on Epitaph and in my opinion their best work and there is alot of it. These kind of records usually get my snub if I already have the previously released material but there is more going on here with unreleased live tracks, tons of ancient flyers, and handwritten lyric sheets from who knows when or where. Looks real good and the song selection gets no complaints from me as all bases are covered well. REVIEW BY: CHRIS. EPITAPH RECORDS.

BAD TRIP:"BUZZY" CD

Uh-oh. It seems as though NYC's Bad Trip is mellowing out with age. The hardcore days of the "Positively Bad" 7" are long gone with this release. Now along comes "Buzzy" with 13 songs worth of very melodic music. Most noticable is the change in vocal delivery with a switch to actual



"singing" instead of the more traditional hardcore approach. Lots of nifty little Quicksandish guitar parts are thrown in to the mix as well. "Buzzy" does score points for the excellent production provided by Don Fury with help from Walter of Quicksand. Some bright spots here include "Random Test" and "Tell Me" but there aren't enough of these songs to win me over. As the saying goes, if it ain't broke then don't fix it. Not bad, but disappointing compared to past releases. REVIEW BY: RICK CO-KANE. WRECK-AGE RECORDS.

BLOODSTATE-"WAR ON THE STREETZ" DEMO

These guys pull a "power move" by opening with a mean instrumental. Good recording job, although they go a bit crazy by toying with strange vocal effects from time to time. Fans of Life Of Agony should enjoy this xerox. REVIEW BY: CHRIS BUNKLEY. BLOODSTATE C/O MIKE (908) 901-6892.



CLOCKWISE-7" 1995

Real mello hardcore, also known as emo in some circles. Clockwise just keep getting better and better each time I run into them whether its live or recorded. I'm not really a fan of this softer style but the opening track "D.y.E.t.M" is just so damn catchy and moving with its building intro that leads into an ultra cool fast part. "Alone" and "You Said" make up side two of this 7" and they more than hold their own while following the same formula as side one. Solid release which I would have loved to see on CD with a real recording as the one they got here is close to pathetic. REVIEW BY: CHRIS. CLOCKWISE: 333 CANDEE AVE, APT 5E, SAYVILLE, NY 11782. MOTHERBOX RECORDS.

COALESCE-"002" CD

What you may have heard is true, Coalesce are a young straight edge band from Kansas City, Missouri. What you may not have heard is that they totally kick some ass. Three ripping heavy tracks of what sounds like a mixture of Born Against, Rorschach, and Buzzoven. If you thought Earth Crisis was the heaviest straight edge band around listen to this and you'll rethink your statement. Another interesting note about Coalesce is that so far none of the lyrics I have read by these guys even remotely touch on straight edge. That's something you don't see much of with bands in this genre. Mad props to whoever had the guts over at Earache to sign this band. Coalesce also have a two song 7" out on Chapter Records. REVIEW BY: MIKE SCONDOTTO. COALESCE: PO BOX 11543, KANSAS CITY, MO 64138.

COMIN' CORRECT-DEMO 1995

What do you get when you mix Krutch and 25 Ta Life? Wait a minute, this is Krutch and 25 Ta Life. Vato Rick on vocals and PA's Krutch are backing him up on this side project that came from out of nowhere. Only two songs-"Comin' Correct" and "Join The Fight"-and no it's not a Crippled Youth cover but rather an original saluting the under appreciated do-it-yourselfers of the hardcore underground. "Comin' Correct" is pretty much up the same alley as these guys' regular bands but "Join The Fight" is a bit different especially with Rick going for a much more clean cut vocal style which I prefer. Interesting, but short. REVIEW BY: CHRIS. COMIN' CORRECT: 86 3RD AVENUE, PATTERSON, NJ 07514.

CORNERSTONE-"BEATING THE MASSES" CD

Anybody out there remember Wide Awake? Bold? the Anthrax in Connecticut? I bet you Cornerstone can tell you all about it as this short 15 minute EP reeks of everything that was part of that late 80's posi, straight edge scene that was the backbone of hardcore not too long ago. "Beating The Masses" is a

refreshing EP that I truly wanted to like but there are just too many parts in their songs that leave me wondering where I heard them before. I admire Cornerstone for not tuning down their guitars to sound like every other "death edge" band around today but they should have added a little more flavor to the songs. If your new to this style of hardcore this will blow your doors off as it should, but for now I'd like to see Cornerstone go back to the drawing board a little and hit back with a new effort not too long from now. Don't write this band off just yet. REVIEW BY CHRIS. CORNERSTONE: 211 GREENWOOD AVENUE 153 BETHEL, CT 06801-2113. LOST AND FOUND RECORDS.

CONFINED-7" EP 1995

When I got handed this 7" I wasn't expecting a whole lot simply because of the rather bland packaging. It just looks thrown together but you know what they say about judging books by their cover. I guess the same holds true for

Correspondence...Matt Tindall 52 Edgemere Ave. Plainsboro, NJ 08536 (609)799-0738



vinyl as Confined's bland packaged 7" totally floored me. What rock have these guys been hiding under? Remember when hardcore was played really fast? Here you go. Confined is in no

way a clone of anyone but they sure as hell bring back that late 80's posisound with a bang. There is a big void in the world of hardcore now a days as this particular sound had supposedly bitten the dust but I guess we were all wrong. This is hardcore and thank god the recording date here says 1995. Buy or die!! CONFINED C/O MATT TINDALL 52 EDGEMERE AVENUE, PLAINSBORO, NJ 08536. (609)799-0738. REVIEW BY CHRIS.

THE DOUGHNUTS-"THE AGE OF THE CIRCLE" CD

Here they are folks-The Doughnuts, who are an all girl straight edge band out of Sweeden of all places. Like alot of todays straight edge bands the strong metallic influence is there but they aren't over the top heavy or cheesey for that matter either. 17 year old Asa's vocals are a big part of this records success as she actually sings clear while still retaining a unique hard style. They play fast, the songs are catchy, and all in all the seven songs here equal out to 20 minutes which is perfect as a forced 40 minute plus offering might have resulted in a log jam of similar sounding riffs which we all know can get tiring real fast. Girls, guys, Martians, whatever, this is a record worth owning. VICTORY RECORDS. REVIEW BY: CHRIS.

END OF ONE-DEMO 1995

End Of One are a new band out of upstate NY. I thought I was going to be listening to just another "heavy" hardcore band but what I got was what is being called deathcore nowadays. Following in the footsteps of such bands as Darkside NYC, All Out War and Confusion(RIP), End Of One take it a step further by going almost total death. I was also surprised by the use of keyboard samplings in track one "Shadows Cast" as well as the use of Bach's "Tocata In D-Minor" at the beginning of the demo. Fans of the heavier end of hardcore take note. END OF ONE: 3 MALMROS TERRACE, POUGHKEEPSIE, NY 12601. JESSE-(914)297-2351. REVIEW BY MIKE SCONDOTTO.

EXCESSIVE FORCE-"IN YOUR BLOOD" CD

Hey, your Biohazard is in my straight edge! Your straight edge is in my Biohazard. Can I get a break here? As far as I know Excessive Force called it quits after their east coast tour this past summer and this Bio-clone is what were left to remember them by. Maybe I'm being a little hard on these guys because this isn't all that bad. My biggest complaint about "In Your Blood" is the predictability of the songwriting and the by the numbers approach. I don't feel any soul, spirit, or much of anything here. The 37 minutes

that this record runs elapses and I feel like I've just listened to one big song.Ok,so hardcore isn't always known for its originality and alot of to-days bands are really fucking heavy but it kind of hurts when you see a band like this who obviously have skills wasting their time copying (whether they no it or not) bands that have already established a particular sound.LIFE SENTENCE RECORDS:PO BOX 52462 IRVINE,CA 92619-2462.REVIEW BY:CHRIS.

FACE VALUE-"CHOICES" CD

Good middle America hardcore-I think.Very Dead Kennedys like at times which is cool as this band proves they have their own identity.With the majority of bands nowadays trying to be too NY or too Cali this is a refreshing change.Personal favorites are "Stripped Away" and "Life".Good production and the mostly fast pace throughout the disc make this more than worth while.WE BITE RECORDS.REVIEW BY JOE AFFE.

FRENZAL RHOMB-"4 LITRES" 7"

More of the west coasts pop-punk,and its reasonably enjoyable.Not exactly high brow compared to something like Bad Religion,with choruses like "I think you're really nice,but I couldn't bring myself to fuck you",but quite tongue in cheek.Another on this four song 7" is dedicated to the plusses and minuses of cheap wine.There is alot of this type of music out right now,but that doesn't make this any less gratifying.It just makes things tougher for the bands.FAT RECORDS.REVIEW BY JONAH JENKINS.

H2O-DEMO 1995

I haven't heard NY melodicore this good since the release of the Supertouch 7".This is a welcomed change from the hip-hop and metal influenced hardcore of late.Finally we have a tape that relies exclusively upon the influences of such greats as Dag Nasty and Uniform Choice.Lyrically,many old school catch phrases are used but not to the extent of them being cliché."Here To-day..." is an attack upon the once mighty straight edge faction who have fallen from the "X" and landed in a new dollar driven bandwagon."Scene Report" would make for a great Schoolhouse Rock jingle informing the insinceres as to the hey-day of NYHC's second coming."If The Mask Fits" mirrors the theme of changing chameleons reflected on in the opening track.Finally "Go" is an auto-biographical tale of the external forces that guided frontman Toby towards adulthood.The lyrics are well thought out,using great visual metaphors and plenty of allusions to the old school.Hopefully this throwback band will spark a resurgence of the melodicore sound.REVIEW BY CHRIS BUNKLEY.NO ADDRESS

HOGANS HEROES-"UNCLE BEN" 7"

These Jersey veterans are still at it,playing good fast hardcore.The first song,"Ian's Song",appropriately begins with Ian's instrument-the bass.Joined by a slow drumbeat,the four stringed ax

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SUBZERO



creates an eerie build-up. Once the guitar chimes in we have a crucial intro on our hands. The quick vocals are complemented by a sharp snare beat throughout the song. "Harder They Fall" is reminiscent of old-time DRI. Next they cover "Values Here" by Dag Nasty. Their version almost captures the original sound, yet it lacks the vocal sustain provided by Dave Smally on the classic treasure. This record ends with the title track which has an upbeat beginning with a great dance groove. The jam finishes with a cool sing-along. Pick this up, it's definitely "mofo your fuckin' punk rock money!". HOGANS HEROES C/O FADD PRODUCTIONS PO BOX 949 ISLAND HEIGHTS, NJ 08732. REVIEW BY CHRIS BUNKLEY.

HOODS-DEMO 1995

What are they feeding those kids over in the Bay area of Northern Cali???



First Powerhouse from Oakland knocks me on my ass and now I'm introduced to Hoods who would be an instant favorite here in the big apple. Heavy Madball and Agnostic Front influence is evident and they even do a cover of "Friend Or Foe" in case you weren't sure. Hoods could use a few time changes in spots as once these boys get rolling it's hard for them to slow down. Another miniscule complaint would be the overly harsh vocal style in spots but outside of that I'm all over this. Seven songs, good recording, only 2 bux! Go out of your way to hook up with this band who are looking to relocate to NYC in '96. HOODS C/O MIKE MRAZ 6565 FORDHAM WAY, SACRAMENTO, CA 95831. REVIEW BY CHRIS.

INDECISION-"YOUTH CREW" 1995 DEMO

Brooklyn straight edge is back following up their fairly impressive 7" from earlier this year. First thing I notice is that this demo has a better sound quality than its predecessor. Don't expect your typical straight edge 90 mph fast stuff all the time as Indecision has a lot of variety here which makes this a great demo to have. Slower tunes like "Conviction" and "Disregard" stand out as gems. The vocals sound pissed off, and that's extremely good to have in a band but my one problem with this is that I didn't get a lyric sheet!! I want to know what a band is singing about when I listen to their tape. Anyway look for all or some of these songs to end up on a future release on 2 Damn Hype Records. INDECISION C/O J. BRANNAN 9747 SHORE ROAD, BKLYN NY 11209. REVIEW BY GREGORY BRADY.

INTO ANOTHER-"SEEMLESS" CD

Definitely the band's best project to date with the big budget and CD packaging to back it up. Who would have thought that a couple of straight edge hardcore kids and two metalheads would blow up with such an explosive record (they've come a long way). Richie's vocals are dynamic as ever along with Peter's guitar rhythm section breaking backs. Personal faves include "Getting Nowhere", "Locksmiths and Lawyers", and "For A Wounded Wren". A must have. HOLLYWOOD RECORDS. REVIEW BY JOE AFFE.

JUSTICE UNKNOWN-DEMO 1995

This band has only been together for a few months and it shows. They say that practice makes perfect and a little more of it wouldn't have hurt. The tunes drag and the cover to this bad boy is beyond pathetic as it makes me almost sick to look at it. Why put out a demo when you know you're not ready? Beats the hell out of me. JUSTICE UNKNOWN 74 TOLEDO STREET MILLER PLACE, NY 11764. REVIEW BY CHRIS.



KRUTCH-"WHERUAT" DEMO 1995

One thing that really brings a smile to my face is when I see bands still in the early (demo) stages making alot of forward progress and thats what Krutch pulls off here. I'm still not into their generally slow Biohazard meets Bulldoze heavy duty sound but I catch myself singing along here and there especially for "It Is 2 Me" with its speedy pace and nicely placed guitar leads. If you're familiar with this band and their last demo "Stand Strong, Stand Alone" you'll be impressed. If you never heard of them before and your into the mid-paced hard stuff then heres your band. KRUTCH, RD 3 BOX 3631 EAST STROUDSBURG, PA 18301. REVIEW BY CHRIS.

LA GRITONA-"FRANK WHITE" 7"

Sloooooowwww and booooooring!! I hate to diss a record with my homeboy Christopher Walken on the cover but the first cut "Squirrel" has the potential to put many a sleeping pill factory out of business. Cool samples of Mr Walken in the beginning and end of "Squirrel" but other than that skip on this total yawner. Side 2 is "Deny Everything" (Circle Jerks) and La Gritona does a great job there too. Chances are you won't make it to the flip side because you'll still be out cold from "Squirrel". Insomniacs of the world take note!! CHAINSAW SAFETY RECORDS 85-16 88 AVE. WOODHAVEN, NY 11421. REVIEW BY CHRIS.

LEEWAY-"OPEN MOUTH KISS" CD

Once again Leeway take it to the next level with a style all their own. This has got to be one of the best releases of the year with something for everyone. From the hard grooves of "Foot The Bill" and "Hornets Nest" to the slower, melodic "Jock Hop Show" and "Novena". There is also a cover of the Buzzcocks old jam "I Believe" done up Leeway style. Overall the Leeway style has changed alot but after 11 years and four albums these guys still continue to crank out good, quality music. Highly recomended. FUTURIST RECORDS. REVIEW BY THE GOOTCH.

NOFX-"I HEARD THEY SUCK LIVE" CD

The cover of this puppy is probably one of the coolest and funniest of the year. I guess the purpose of putting this out was to hold the fans like myself over til a new record comes out. One interesting moment here is when No-

Fx start to do a Face To Face song and mimic it and I guess diss it. Could there possibly be some beef in the Cali-punk scene? You never know. Anyhow on this we get some classics like "Kill All The White Man" and "Moron Brothers" and songs off of the highly successful "Punk In Drublic" like "Linoleum" and "Punk Guy". Missing however are the hit singles "Liza and Louise" and a song I guess we've all heard quite alot of in "Don't Call Me White". NoFx fans, you must have this. To new people, pick it up and find out that there are more punk bands out there than Green Day and the Offspring. FAT RECORDS REVIEW BY MIKE SCODOTTO.



ONE 4 ONE-"I WON'T LOSE" 7"

141 is back following up a pretty impressive demo that was out not too long ago. The Jersey boys hook up with RPP Records from Belgium for this one as RPP shows they're

really on the ball by putting this out. It also makes me wonder why there wasn't any interest from labels over here in the US. This slab of vinyl has five songs in all and only one leftover from the demo ("My Time"). It would have been the easy way out to just press the demo onto vinyl but this band has a lot of material stored up and they're not wasting any time. I like to look at 141 as a throwback band, back to the CBGB matinee days but at the same time they've latched onto some aspects of the 90's sound which results in a really well balanced attack. Biggest flaw here is the recording as it's sub-par. Get by that and you have a splendid 7" by a great young band who are 100 times better live. ONE 4 ONE C/O DAN MURRAY 414 EAST LINCOLN AVENUE, ROSELLE PARK, NJ 07204. RPP RECORDS AV. V. OLIVIER 10A/67, 1070 BRUSSELS, BELGIUM. REVIEW BY CHRIS.

ONLY LIVING WITNESS-"FREAKLAW" 7"

Two song preview to their upcoming album but unfortunately Only Living Witness have called it quits!! Fast paced, clear vocals, and killer guitar riffs reminiscent of Sabbath in spots give this my nod of approval even though this is far from the generic mosh-a-minute hardcore I usually rave about. "Freaklaw" is the title track but I'm more into "Some Will Never Know" with its chugging guitar parts. It's a rather long song and I can almost see kids banging their heads in the front row. (Do they still do that??) Not hardcore, not metal. Bands love it when you can't stick them in a category and this is one band who draws a blank as far as my categorization of them goes. ONLY LIVING WITNESS PO BOX 351 ALLSTON, MA 02134-0004. REVIEW BY CHRIS.

PLANET FREEK-"PAYBACK" CASSETTE EP

One of the better bands on Long Island to keep an eye on is Planet Freek who can stomp it up with the hardest of today's hard bands. "Payback" opens things up with a sick intro that brings images of karate kicks and swinging elbows to mind. "Gone 2 Waste" is another winner but watch out for "Walk Away" which balances this tape out with its punkish overtones. Definitely the best track here. From here Planet Freek can disappear into obscurity if they want to go "the hard way" 100% of the time or they can mix it up with more tracks like "Walk Away" which will set them apart from the pack. A good band now with potential to be a great band. \$5.00 ppd. PLANET FREEK C/O FRANK ZUMMO 7 OXFORD CT. WHEATLEY HEIGHTS, NY 11798. REVIEW BY CHRIS.

PROFOUND EFFECT-"LASHING OUT" CD

Totally brutal stuff from NYC's Profound Effect on this release, their first as well as the first release for D-10 Hard Recordings. While in no way would I consider this a hardcore record, this is good for what it does, which is to beat you over the head. Makes bands like Earth Crisis sound like the Vienna Boys choir. Great if you like this type of stuff but not really my cup'o tea. SEE AD. REVIEW: RICK CO-KANE.

PUNKINUCLE



PUNKINUCLE-"ITS ALL OVER" DEMO 1995

Is this still 1995? Punkinucle (won't forget that name now-will ya?) sure fooled me with their throwback approach which means they're doing the straight up hardcore thing minus the growls and crunch of today and I love it. This is the kind of demo you'd find

on the counter of Some Records and then end up seeing them at a matinee the following week. Four songs, great recording for a demo, just a super way to

start off. Members of this band are involved with a lot of other musical projects so let's hope they stick to this. Not much else to say except...more!!
PUNKINUCLE: 151 HIGHWOOD AVENUE, WEEHAWKEN, NJ 07087. \$3 PPD. REVIEW BY: CHRIS.

RANCID-"AND OUT CAME THE WOLVES" CD

And out came the wolves indeed in late 1994 when every major label out there tried to grab up Rancid and turn them into a corporate rock machine. But in the true punk spirit Rancid passed all of them up and stuck with Epitaph. Thank god. Anyway, about the record, it blew me away upon the first listen. I know it's been said many times before but I truly believe that Rancid are the Clash of the 90's. Last year's "Let's Go" had a certain formula to it where all the tracks were very up tempo and fast. On this record each song has its own style and story to tell. The first single "Timebomb" has a total ska influence and is one of the coolest and catchiest tracks. Tim Armstrong's vocals are still scratchy and drunk sounding as ever and is it me or is bassist Matt too good to be playing punk rock? I know a lot of punk/hardcore kids out there Rancid suck and are sellouts but sorry guys you are missing out on an amazing band. I can't say enough about this one. I've said enough already.
EPITAPH RECORDS. REVIEW BY MIKE SCONDOTTO.

ROMANTIC GORILLA-DEMO 1995

This is a total punk rock demo. The songs are fun and basically the only way to describe them. The type of stuff they are doing is slightly dated but this is still a great listen. All Japanese band complimented with screeching female vocals, this girl screams her head off. Too bad they are in Japan because I'd like to see them in NYC again. The only low point of this tape is that they didn't put enough tunes on it. Just when you really get into it the tape is done, what a tease! They also have a 7" out as well. ROMANTIC GORILLA
201 SUNPORT 4-12-19 MINAMIDAI SAGAMIHARA SHI, KANAGAWA, JAPAN. REVIEW: G. BRADY

SHADES APART-"SAVE IT" CD

I don't know the history on this band or its members, but I was extremely impressed with their strong song constructions. If any of you started thinking Revelation bands are going the soft route you're only half right. This is by no means heavy or angry or tattooed testosterone idiocy. It's got shitloads of satchel, nonetheless. And it's intelligent. Catchy as any Bad Religion song, but a bit closer to the stuff that bands like Fluf and Smile are pulling off. If anyone is familiar with Clockhammer, picture an adrenalized version. I recommend this highly for all with a mature appetite for hardcore. REVELATION RECORDS. REVIEW BY JONAH JENKINS.

SKARHEAD-"DRUGS, MONEY, SEX", EP, ADVANCED TAPE

Well here it is, the first NYHC supergroup, made up of members from Crown Of Thornz, Madball, H2O, Maximum Penalty and more. If you had the privilege of seeing them or have heard them on the IJT compilation you know what's up. Hard, tight, heavy and also a little melodic at times this is hardcore at its best. A little on the short side as this only runs 12 minutes but it's sure to get your blood pumping. Don't sleep on this. ANOTHER PLANET. REVIEW: THE GOOTCH

SNAPCASE-"STEPS" CD

Buffalo's Snapcase are back, this time with a four song EP. For those of you unfamiliar with Snapcase, they play that newer style hardcore that many of the kids are doing-very heavy, with a lot of emphasis on crunch. I'm not head over heels with this heavy style that's so popular but these four songs are a definite exception. Solid lyrics back up the heavy style which proceed to provide you with a good kick in the ass. Also worth noting is that their bio states that the band practices the straight edge lifestyle and vegetarianism although you could never tell from the lyric sheet which thankfully spares the listener from any propaganda. VICTORY RECORDS. REVIEW BY RICK CO-KANE.



SHUTDOWN AT
RAW:8-19-95

SHUTDOWN-"YOUTH CREW" 1995 DEMO

Its not often that I really dig a straight edge demo but with Shutdown I'll make an exception. These positive youths from Brooklyn are breaking the Brooklyn stereo-type of being cheese metal. They combine breakneck beats into outta nowhere breaks that should definately get it started in da pit. You can kind of hear a Leeway influence on this tape, the only drawback being the lyrics. Although they don't deal with generic straight edge subjects they could use a little work. Great debut, look for them on the next SFT comp. SHUTDOWN:2668 E.21ST.BROOKLYN,NY 11235. REVIEW BY CHARLES BROWN.

STATE OF THE NATION-CD (SELF TITLED)

Every time I get a hold of a new bands CD on Revelation I cross my fingers and hope I'll get into them. Once again I'm just not digging it. State Of The Nation are yet another alternative rock band. Wow, how intense! These guys are like a mix of REM and countless other boring "alternative" acts. I will say that this CD has an interesting cover to it, a painting called "The Pathfinder Mural". Sorry, a good cover and boring music do not qualify as a good record. I am still wondering why (for the past four years) is it that Revelation has yet to put out a new record by a hardcore or real punk band? I know I'm not alone in my thoughts on this. Its official, Atlantic Records is really more hardcore than Revelation. REVIEW BY MIKE SCODOTTO.

STORMCORE-"TO THE POINT" CD

I'm sure these guys like their music alot, as many others probably do. I however find it mechanical and simplistic, to say the least. I am so very tired of the use of "MUTHAFUCKAZ!!" during yelled choruses. Biohazard is just as tired, and even someone writing English as their second or third language should know better than to write lines like "...Just my dick in your ass, asshole scum-Its time to wake up..." He's right though, it is time to wake up. Get the food out of your mouth while you're singing (because it doesn't make you sound hard) and write some better songs. STORMCORE C/O OLIVIER LIGOT, LE PATIS DES FRICHES, 3510 CHAVAGNE, FRANCE. REVIEW BY JONAH JENKINS.

TENSION-DEMO 1995

Tension hail from Yaphank NY??? Where the hell is that? Call me a Brooklyn idiot. These guys have a totally late 80's meatlish hardcore style that at some times reminds me of early Sheer Terror especially in the vocal department. Lots of mosh parts and believe it or not...a cover of the original riot grrls (the Go-Go's) classic hit "We Got The Beat". Go-Go's cover really threw me off guard but shows that Tension aren't trying to ne NWA hardguys like alot of new and older bands are still trying to do. Check it out. TENSION PO BOX 394 YAPHANK, NY 11980. REVIEW BY SCODOTTO.

Our World



Hi there. Matze from Our World here. I'm searching for people/bands who need any support to spread /sell their released stuff. It doesn't matter if you're in a band (SXE, emo, melodic, old or new school) or you'll do a 'zine or whatever. Feel free to write me or send any stuff you want (Mag, Demo, 7" or LP). All letters will be answered. No RIP OFF. Ok thats all take care...peace, love, power!

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TERMINAL CONFUSION-"EARTH, EVOLUTION, EXTINCTION" CD, ADVANCED TAPE

Once again Terminal is back, proving this is a band you can't kill. The best way to describe Terminal Confusion's sound is late 80's crossover, which

should come as no surprise since this is when the band dates back to. Good in some parts, especially the opener "Aftermath" (which is an old song) but at times there are too many metalish parts for me with lots of double bass drums and ripping guitar solos. I liked these guys alot more when the hard-core dominated their sound as on "The Other Side" tape. Not bad. SEE AD. REVIEW BY RICK CO-KANE.

25 TA LIFE-DEMO 1993 ON 7" VINYL

Back Ta Basics Records, release number one. Ok new jack this is the 25 Ta Life 1993 demo pressed onto 7 inches of wax (aka vinyl). This band has a million live tapes, demos, and other stuff floating around and this still remains my favorite mainly because of the tolerable recording. Love em or hate em this



band has made a big wave in the world of hardcore over the past couple of years and to say this record has "collectors item" written all over it is an understatement. "Seperate Ways", "Burned By Da Flames", and "Inside Knowledge" are still in the live rotation so check it out. Really forgot how good the old demo was. Buy a bunch and make thousands a couple of years down the line. SEE AD. REVIEW BY CHRIS.

V/A-"NEW YORKS HARDEST" COMPILATION-CD

After somewhat of a wait IJT Records finally breaks through with their debut offering. Whether you want to admit it or not this is a really important comp as it exemplifies whats going on with the up and coming crowd of bands in the NYC area. NY's Hardest serves up two songs a piece from Vision Of Disorder, UXB, Skarhead, Bulldoze, Fahrenheit 451, Full Contact, and 25 Ta Life. Fahrenheit 451 steals the show with their multi-dimensional sound and although they might not fit into the "hardest" category they are definately one of NY's best kept secrets. 25 Ta Life smacks ya in da head with "Keepin It Real" which needlessly to say is the official anthem of pile ons all over area shows. Another standout here is Skarhead who like IJT are also making their debut. As you might or might not know Skarhead features a whole lotta members from Madball Crown Of Thornz and others. No complaints in the sound quality department as its obvious that some big bucks were forked over for this primo recording. Far from perfect (Bulldoze and Full Contact) but definately give IJT Records a thumbs up for getting a hit in their first at bat. You can also bet your ass MRR will have a field day with this one as well. SEE AD. REVIEW BY CHRIS.

V/A-"STEP ON A CRACK-VOLUME 2" CD

If you live in NYC and have never heard of Sound Views zine your probably brain dead and just don't know it yet. Anyway, head honcho Lee Greenfield has teamed up with Go-Kart Records to produce "Step On A Crack Volume 2" which is undoubtedly as diverse as the zine Lee and crew crank out each month. 19 NY bands crank out 19 songs which range in style from hardcore, to metal, oi!, punk, noise and whatever else they're calling underground music nowadays. Die 116, Murphys Law, Neglect, Deadguy, Sweet Diesel, and Mind Over Matter all probably ring a bell to alot of you but also watch out for The Wives, Electric Frankenstein and The Wretched Ones who are more on the punk tip and definately deserve mention. Sound Views has featured alot of these bands in the past and its great to finally get to hear them all thrown together on one disc. If you want to open up your mind and absorb some other styles that our glorious city has to offer than give this your undivided attention. GO-KART RECORDS. REVIEW BY CHRIS.

VICTIMIZED-DEMO 1995

My first and only run in with Victimized was at one of their very first shows about a year ago at the Stone Pony in Asbury Park, NJ. What a difference a year makes as Victimized show not only alot of improvement but also a ton

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of potential. Right off the bat they score points for the straight forward (and mainly clear) vocal style which is something we could use some more of. Good, hard songs and they're put together well but I would like to see a lot more speed introduced to their songs as the three were offered here are mid-paced at most the whole way through. Glad to see these kids still kicking it and getting a lot better at the same time. VICTIMIZED C/O FREDDY 782 RT 206 BELLE MEAD, NJ 08502. REVIEW BY CHRIS.

WHOLE 9 YARDS-"STARVING ARTISTS COMPILATION" CD

Whole 9 Yards zine has always had an uncanny knack for digging deep into the NYHC farm system and this comp mirrors Gabe's zine as were introduced to virtual unknowns like Sic-N-Mad, Putdown, Gillette, Sour, Goatamantise, Setback, Emanon, Struggle Within, and also One 4 One and No Redeeming Social Value who you might be more familiar with. Highlights include the very underrated Struggle Within from Queens. One 4 One has "No Mistake" and "Control" lifted from their demo sessions but with superior sound qual-

ity and how can we forget No Redeeming with "New Sixty-Four" taken off of their now infamous second 7". Setback's two tracks feature Warren from 25 Ta Life (bassist) on vocals as he was singing for them at the time this was recorded. Don't expect a lot of pizzazz in the packaging department but for \$6 ppd you can't go wrong especially since issue #8 of W9Y also comes along with the deal. W9Y C/O R. Walter GPO BOX 645 NYC, NY 10001. REVIEW BY CHRIS.

WIZO-"UUAARRGH"-CD

Achtung! We are Germans and you will buy our record you lazy Americans!! Seriously, I don't know how Fat Records keeps coming up with this international flavor that somehow always ties into that west coast punk sound. It wouldn't be fair to completely tag Wizo with the all out Cali-sound because for starters they sing mostly in German (English translations included) and they also have a couple of really wimpy ass songs like "Hey Thomas" and "W8ing For You" which probably would have gotten airplay on American Bandstand if it was still around. Maybe you caught Wizo on the Warped Tour and maybe you were there and were too fucked up to remember anything but chances are if your down with Fat's usual stuff you'll be down with this. Thumbs up in my book. FAT RECORDS. REVIEW BY CHRIS.

CAUSE FOR ALARM/WARZONE-SPLIT CD 1995

Incredible return for two bands that were there way back and amazingly are here today. If I told you that in ten years (2005) that 25 Ta Life and Madball would be putting out a split CD with four new songs each you would be in shock. Same story here. Both bands do a hell of a lot more than just holding their own as this is classic shit that could have been thrown in the mix with either CFA's 7" or Warzone's "Don't Forget..." LP. The CD label says "Hard To The Core" and they couldn't have been more right. VICTORY RECORDS.



UPPER FEFT:KID HANGING FROM CEILING AT THE DEPOT.UPPER RIGHT:WETLANDS CROWD BUSTS IT UP FOR SHEER TERROR 11-94.AND TIM CHUNKS WITH IN YOUR FACE AT THE ANTHRAX IN NORWALK,CT 10-1-88 CHRIS WYNNE

H2O,SHIFT,SHELTER AT CONEY ISLAND HIGH 8-17-95

This was my first look at the newly "re-vamped" H2O which includes a new drummer and a second guitarist.If ever a band

wanted to take back a set this undoubtedly would be the one H2O would toss. Technical problems most of the way put a damper on things as a big chunk of the set was used on fixing equipment but I say fuck it because the songs they did get to pound out sounded good including a new one called "I See It In Us".Great band,bad night.Shift was next and as usual a solid but rather typical Shift set.If you've seen Shift a bunch of times you might agree that they're far from explosive.Singer Josh also takes care of guitar duties which leaves this band lacking some stage presence which you get from a frontman.Anyway the new Shift tunes they played are right on target and judging by them if you liked the last EP you won't be let down.This was my first live encounter with Shelter and when some pre-recorded Krishna music came blasting out of the PA before Ray and crew took the stage I braced myself for an all out Krishnathon which thankfully didn't take place.Flat out Shelter cranked out a monster set that was super tight with the help of ex Cro-Mag Mackie behind the drums.Obviously the new "Mantra" tracks took up the bulk of their set and as you can expect some old favorites like "Shelter" went over real well with what was probably the biggest crowd ever compacted into this fairly small club.If your one of those arm swingin,karate kickin'

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they can do no wrong at this point. The long awaited debut of Skarhead was next and at last count they have a total of eight members, seven of whom are in other bands. Four of the eight are singers and they all have separate vocal parts and styles which adds a nice mix. Overall a good debut but a few more runs through the set in practice wouldn't have hurt. Sheer Terror stole the show and were the best band on this day. Seemed like they were the first band to get a little extra time added to their set which consisted mostly of older stuff. Unlike their last show here the new songs were greeted with open arms and then some. Killing Time also seemed to be on a little bit longer as they were able to crank out one of their usual sets which unfortunately has been a little flat lately. The classics are still there but alot of sloppiness has come into play. Leeway were next and mixed up the old and new really well as they usually do. New tracks included "Foot The Bill" and "Hornets Nest". Bad Brains cover was sick and definately the highlight of the set. Warzone has

had numerous personel changes over the years but two things remain the same. They are singer Raybeez and their song list. Would really like to see alot more newer material at this point but for now it just doesn't look like there is much of it. Finally Murphys Law came on to finish things up. Some people had left, many more exhausted but the beat went on. As usual Jimmy and crew delivered the goods as they sent everyone home smiling, bruised and happy. Its hard to absorb every song from every band at a show like this but the place wasn't overly packed and the lack of any violence made this show one to remember.

KENNETH KEITH KALLENBACH, STRUNG OUT, THE VANDALS AT CONEY ISLAND HIGH 9-3-95

Anybody remember that Howard Stern show where they had that burnt guy blowing smoke through his eyes? Well here you go, Kenneth Keith Kallenbach is a three piece led by the maniac himself on guitar and vocals. They also may be the worst band I've ever seen at a hardcore/punk show, or anywhere for that matter. So bad that you'll probably see a seven page interview with him in an upcoming issue of MRR as they usually go nuts for this kind of rubbish. Finally Strung Out got on stage. Its not an everyday thing when a band on Fat Records comes rolling into the Big Apple so I made sure I was there. This being their first trip to NY they had to be happy with the whole show as they flat out rocked and the crowd was there the whole way. What we got was mostly tracks off of "Another Day In Paridise" and a few surprises like 30 second tid-bits of Slayer's "South Of Heaven" and Bryan Adams' "Summer Of 69". The Vandals from LA are older than old school and if you got any questions about them go see Toby. They're punk rock vets but they seem to be in the same boat as all the other "come back" bands. They're drummer was arrested in Connecticut the night before so Strung Out's drummer filled in. Good band, good sound, the crusty mohawk types sure ate it up as they took some time out from their mini-war with cops to check out some good tunes and have some fun. This was

an official punk show and you know your at an official punk show when half the crowd is spitting on the ceiling and at each other. PUNK!!!

PUNKINUCLE, HATEBREED, 25 TA LIFE AT Z-BAR (AVENUE A) NYC 9-10-95

Z-Bar good points: three bucks for three bands, cool jukebox and atmosphere. Down points include no stage and a basement setting that might be able to squeeze in 75 people at most. The different setting was a welcomed change and the awkward set up didn't take away from the show. Punkinucle started things off with a rather long set that included a UXB cover and also an excellent rendition of "Re-Ignition" by the Bad Brains. Took some balls to try that one and they came out looking swell. Other than the covers we got the rest of the tracks from their demo which obviously sounded better live. Keep your eyes peeled for more Punkinucle shows. CT's Hate-Breed just have an awesome heavy sound to their songs but unfortunately for me they played a rather short set that I missed alot of. Band jumps all over, good songs, yet another band to watch. 25 Ta Life (you heard of them-right?) finished things up for this short show. Frontman Rick was busy running around the jammed basement handing the mic off to anyone who wanted it and the rest of his band was busy trying to thwart the crowd from steamrolling them. Ta Life pulled out all the tunes we've come to know and overall this show turned out to be alot of fun because everything about it was just really different and fresh. Don't expect to see Civ, Sick Of It All, or Shelter playing the Z-Bar any time soon but for the regular every day bands this could turn out to be a cool spot from time to time.



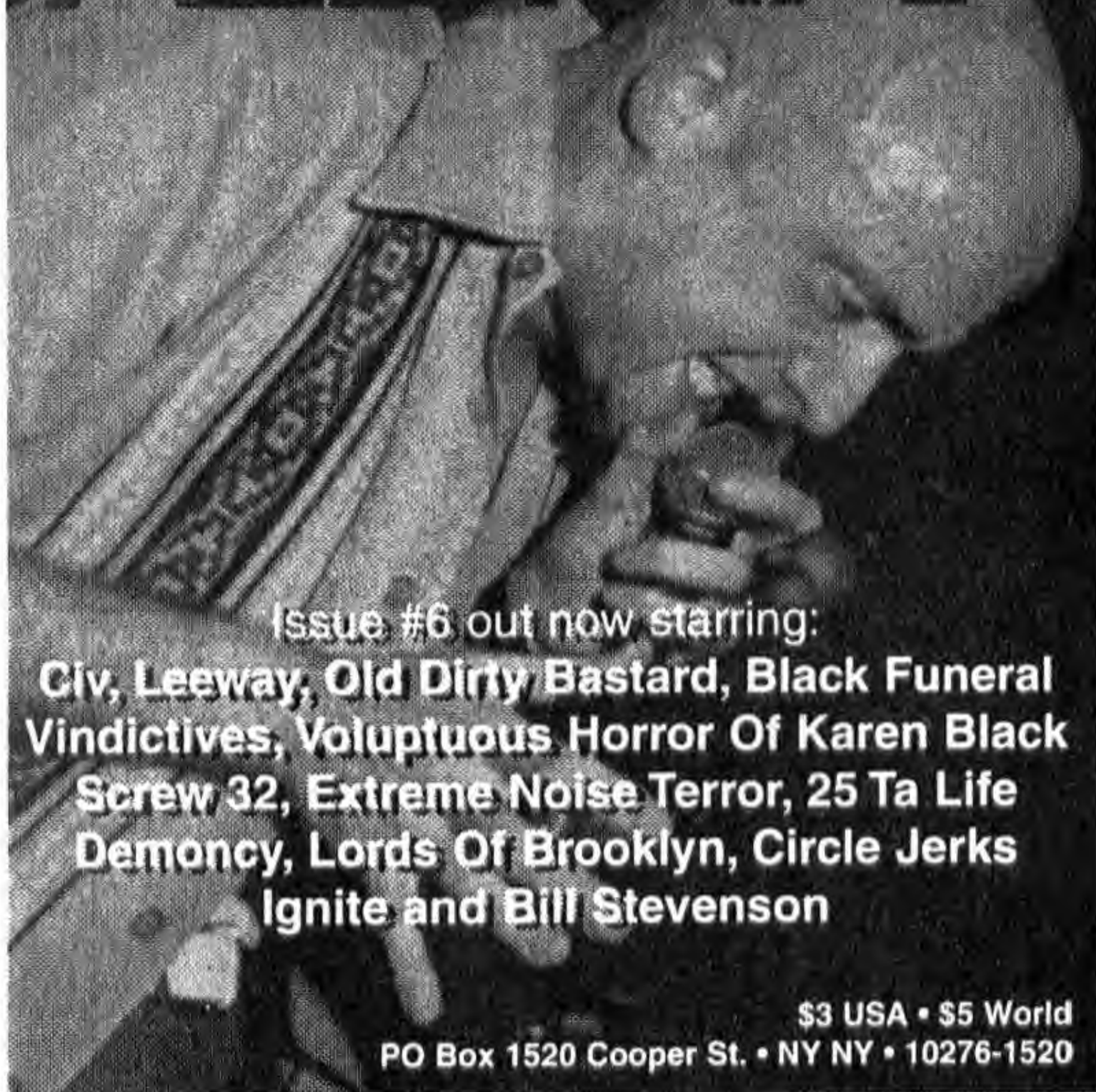
WARREN-25 TA LIFE

ROMANTIC GORILLA, DISTRICT 9, PATHETIX, THE SIX AND VIOLENCE AT THE PYRAMID 9-15-95

"Hello NY, we are Romantic Gorilla from Japan, nice to meet you!!" That was singer Gori's opening statement to the small Pyramid crowd who seemed quite curious to check out some Tokyo style hardcore. A back to basics three chord attack soon followed as Romantic Gorilla flew through their short set that included a cover of AF's "Your Mistake". There were some Pearl Jam rip off bands mixed in here but eventually District 9 came to town and busted into another ferocious set. Their singer Myke was really under the weather which eventually kept their set on the short side. Caught two new ones that aren't on the 7" that rock. These guys haven't been playing a whole lot lately and the short set was kind of a bummer. The Pathetix look real young and also new to the live experience. Kind of bland and uneventful right now but I could see these guys becoming pretty good with time as they're far from awful. Fahrenheit 451 were lurking around this show the whole night and what do you know, they got up on stage to play some tunes. Guitarist Lenny had already called it a night so they went up as a four piece which you definately won't be seeing in the near future. Two songs only, short and to the point. Sometimes the most memorable shows you see are the ones that you don't expect alot of going in. Everything so far this night was kind of on the reserved side so why should have the Six And Violence's set have been any different? Simply put they're the Six And Violence, thats why. Singer Paul came out dressed like Michael Douglas' character "Defense" from the movie "Falling Down", complete with box style flat top, shirt and tie, pocket protector, and a plastic baseball bat. Other insane facts included a black and white tv sitting in the middle of the stage that had some talk show on with L Cool J. There was a "nasty" nun who did some very unholy things, a guy in a gorilla suit running all over the place, the drummers (thats right-theres 2 of 'em)

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have mobile equipment so they played wherever they felt like. Did I also mention plastic golf balls and White Castle hamburgers flying through the air or even the fact that the tv was later impaled with an iron rod which prompted its explosion? Pure fucken armageddon dude! Catch these guys live and expect some chaos.

ROMANTIC GORILLA, SUPER JUNKIE MONKEY, DARE 2 DEFY, NO REDEEMING SOCIAL VALUE, BREAKDOWN, CAUSE FOR ALARM AT CONEY ISLAND HIGH 9-16-95

This was Romantic Gorilla's final show in their two stop NYC tour. C.I.H. never fills up until the last two or three bands go on so that meant not much of a crowd for our Japanese friends. Lead singer Gori had the gorilla mask going and bassist Mos had a banana tied around his neck to go along with the gorilla theme. Good set for the second straight night and the pile on in front created by their cover of "Your Mistake" really had to make their trip. Super Junkie Monkey are an all girl four piece also from Japan who by the way are on a major label in their homeland. A tal-

ented bunch to say the least. SJM had the hardcore look and attitude I guess but the music (although based in the punk/hardcore vein) just strayed too much into an alternative sound. Their set also ran way too long for the second band. Dare 2 Defy kept this flavorful bill rolling right along with a fairly well received set. D2D has members from Philly and NYC yet they still manage to get shows which I applaud. Their sound is hard to describe and I think the term "crossover" wouldn't be far off from what they're doing. Their music doesn't necessarily win you over on the first shot but now that I have the new CD I'm getting there. If they can keep getting shows on a regular basis they will grow. I'm officially dubbing No Redeeming Social Value the best of the unknown in NYHC. NRSV is a slap in the face to all the macho tuff guys in the world of hardcore. Their music is raging 1988 stuff complete with cool mosh parts but the fact that they keep things light hearted and goofy all the time shuns away alot of potential fans. Singers Dean and Mike are out there in cheerleader outfits, Dean's guitar playing brother is in a one piece bathing suit complete with fake "thingies" and bassist Dre is playing the Body Count role with metalhead wig, ski hat, and sun glasses. They're throwing beer, they're acting stupid, and they're covering Metallica's "Seek and Destroy". Here they are folks love 'em or hate 'em. The now legendary Breakdown hit next as they triumphantly returned for their first show in the Big Apple in over two years. What we got were the hits that we all remember whether it be from the demos or one of the comps they were on. This was the band folks came to see and I was a little dissapointed by the way they were rushed off considering that acts before them were given more than enough time. Although Breakdown is still great they will never be the band of old (just because) but some Breakdown is better than no Breakdown. CFA are great and alot of people are too stupid to figure it out. CFA is a hardcore band. They play fast,

the singer sings punk, and although they have guitar leads here and there there is no mistaking what scene they're from. Too bad a big part of the crowd wasn't there to see it and as much as I hate to say it it seems that the fast style hardcore that CFA pounds out isn't as accepted anymore. Hey, these guys just ain't sitting on their asses either playing strictly old songs because I keep hearing new ones. Wanted: more bands like CFA.

COLDFRONT, THE ICEMEN, AMERICAN STANDARD, LEEWAY AT CONEY ISLAND HIGH 10-7-95

Heading to this show I could have sworn that I was being sucked into some strange time warp back to the late eighties. Anyway, Coldfront came on and soon snapped me out of this confusion with a powerful set. Playing a mix of songs from both demos they really delivered the goods to the small crowd. Pit



EDDIE-LEEWAY

looked like a Ranger home game as Coldfront has hockey jerseys with the Ranger colors for sale. If you still haven't seen them yet what are you waiting for? The last time The Icemen played NYC was... I can't remember its been that long. I was really looking forward to seeing them after all this time but after about ten minutes of their set I could tell that this was going to be a disappointment. Sound problems, sloppy play, and an apathetic crowd did in what could have been a good set. "The Harsh Truth" did sound good though, so maybe it just wasn't their night. American Standard never did anything for me in '88 so I wasn't expecting too much and they didn't let me down. They sounded tight,

but may have broken a record for one of the most boring sets of all time. By the time Leeway finally came on there still wasn't that many people here. Well, it was their loss as Leeway rocked with lots of older favorites like "Kingpin" and "Catholic High School Girls In Trouble". New material from the upcoming "Open Mouth Kiss" got the crowd moving as well. New stuff is catchy as hell and should be checked out by all. Just another great set by one of the cornerstones in NYHC. This show started well and finished up just fine. Review by Rick Co-Kane.

VISION, SICK OF IT ALL, CROWN OF THORNZ, H2O, BLACK TRAIN JACK AT WETLANDS 10-8

This was another benefit for hardcore photo-gal BJ Papas but for whatever reason Sick Of It All and H2O weren't advertised which resulted in a fairly moderate turnout. I

missed the first two bands but luckily caught Vision who have been a really good band for a long time now without alot of recognition. Vision looks like they have a traveling mosh team that follows them around because the same 10 to 15 kids always seem to have the mic at every one of their shows. Only one guitarist for this show as

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somebody had a wedding to attend but it didn't matter as they were tight as usual. Hardcore vets Sick Of It All were next (why so early???) and proceeded to crank out the 1995 SOIA set. I'm a fan of the newer material but what about the old? This was a short 25 minute set and breaking out all the oldies would have been sweet. Everybody at this show knows SOIA well and it's not like they will be making a ton of new fans here anyway. We got a total of four oldies altogether but sure wish it was more. Since Crown Of Thornz got back from Europe we haven't been seeing them as much as we were used to. Great, energetic, live band with the Outburst cover of "Hard Way" to boot. Better and better each time. H2O's first show was last December and I still can't believe this is the same band. They've only been playing shows for a couple of months but the amount of shows they've played in that time shows as they look really comfortable up there and also sound amazing. They alternate songs from set to set which keeps everything fresh and new. Not really sure what your going to get as

Minor Threat's "Salad Days" replaces the Marginal Man cover. Apologies to Black Train Jack because I bailed on their set to race home and watch the NY Yankees blow game five in Seattle. Sorry guys.

HATEBREED, ONE 4 ONE, PLANET FREEK, ONE STEP BACK, 25 TA LIFE, AT THE ROXY, LONG ISLAND NY 9-24-95

Just another one in the long running series of 25 Ta Life and friends shows at the Roxy. These shows have turned into a blast mainly because of the consistently solid turnout which proves Long Island has a solid hardcore scene. Roxy still sucks as a club though and this was the first time I've seen bouncers on stage in a long time here. They weren't handing out cups of lemonade to thirsty stage divers so the usual fun filled sets were held back just a little. Connecticut's Hate Breed were the first band I caught and they were real good and heavy. And you thought only posi-sounding straight edge bands came from CT. They're good but if their singer would tone down just a bit they could be great. One 4 One must have felt a little out of place without the usual posse of kids who usually share the stage with them. It did take away from their set as crowd participation is a big part of their appeal. Can't win them all. Planet Freek are local favorites and you know that

means a reved up crowd going bonkers the whole set. Set was short and outside of their singer nobody moved at all. Good songs and all, lets move around a little though. This had to be One Step Back's first show or one of their first shows. Average at best and the fact that they sounded just like 100 other bands doesn't help their cause much either. As usual 25 Ta Life closes things out with the same set we've all come to know by now. Surprises included the rarely played "Reallitys End" and a cover of AF's "Crucified" which has snuck into the rotation. Fun, fun, fun-as usual with 25 Ta Life

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BUCKS FOR A BIG LIST. WRITE TO:

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